

MUSICAL FOUNTAIN

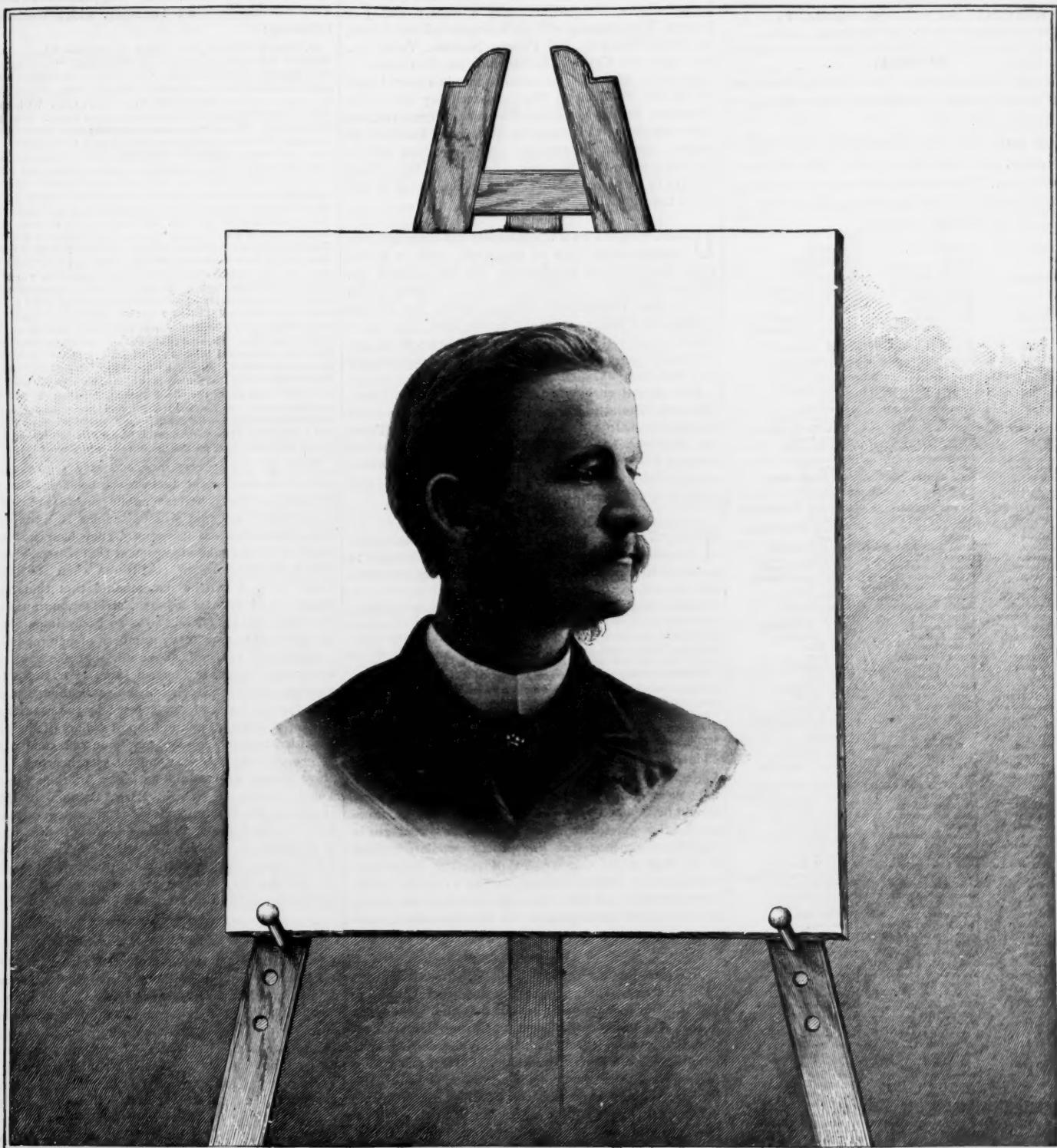
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIX.—NO. 17.

NEW YORK, WEDNESDAY, OCTOBER 23, 1889.

WHOLE NO. 505.



JAMES HAMILTON HOWE.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Teresina Tua,	Marchesi,
Ida Klein,	Ivan K. Morawski,	Henry Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Hubert de Blanck,
Sealich,	Carl Reinecke,	Dr. Louis Maas,
Trebelli,	Rose Coghlan,	Max Bruch,
Marie Rose,	Kate Claxton,	L. G. Gottschalk,
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Helka Gerster,	Jules Perotti,	S. B. Mills,
Nordica,	Adolph M. Foerster,	E. M. Bowman,
Josephine Yorke,	May Fielding,	W. H. Sherwood,
Emilie Ambre,	Thomas Martin,	Stagno,
Emma Thursby,	Louis Gaertner,	Victor Nessler,
Teresa Carreno,	Louise Gage Courtney,	Salvini,
Kelloge, Clara L.,—s,	Richard Wagner,	Boucault,
Minnie Hauk,	Theodore Thomas,	Lawrence Barrett,
Materna,	Dr. Damosch,	E. A. MacDowell,
Albani,	Camparini,	Edwin Booth,
Annie Louise Cary,	Gudagnini,	Max Treumann,
Emily Wissant,	Constantin Sternberg,	C. A. Cappa,
Lea Little,	Dengremont,	Montegriffo,
Mario-Celli,	Galassi,	Mrs. Helen Ames,
Chatterton-Bohrer,	Hans Balatka,	Maria Litta,
Mme. Fernandes,	Arbuckle,	Emil Scarri,
Lotta,	Liberati,	Hermann Winkelmann,
Minnie Palmer,	Johann Strauss,	Donizetti,
Donald,	Anton Rubinstein,	William W. Gilchrist,
Marie Louise Dotti,	Del Puente,	Ferranti,
Geistinger,	Joey,	Johannes Brahms,
Fersch-Madi,—s,	Mme. Julia Rive-King,	Meyerbeer,
Catherine Lewis,	Hope Glenn,	Moritz Moszkowski,
Zélie de Lussan,	Louis Blumenberg,	Anna Louise Tanner,
Bianche Roosevelt,	Frank Vander Stucken,	Eliseo Greco,
Sarah Bernhardt,	Frederic Grant Gleason,	Wilhelm Junk,
Titus d'Ernesti,	Ferdinand von Hiller,	Fannie Hirsch,
Anna Hulkeley-Hilla,	Robert Volkmann,	Michael Banner,
Charles M. Schmitz,	Julius Rietz,	Dr. S. N. Penfield,
Friedrich von Flotow,	Max Heinrich,	O. W. Riesberg,
Frans Lachner,	E. A. Lefebre,	Edwin Mohr,
Heinrich Marschner,	Ovide Musis,	Otto Sutro,
Frederic Lax,	Anton Urdward,	Carl Faelten,
Nestore Calvao,	Alcun Blum,	Belle Cole,
William Courtney,	Joseph Koegel,	Carl Milöcker,
Josef Staudigl,	Ethel Wakefield,	G. W. Hunt,
Lulu Veiling,	Carlyle Peterisles,	Georges Bizet,
Mrs. Minnie Richards,	Carl Retter,	John A. Brockhoven,
Flarence Clinton-Sutro,	George Gendinder,	Edgar H. Sherwood,
Caliza Lavallee,	Emil Liebling,	Ponchielli,
Clarence Eddy,	Van Zandt,	Edith Edwards,
Frans Abt,	W. Edward Heimendahl,	Max Jullien,
Fannie Bloomfield,	Mme. Clemelli,	Pauline L'Allemand,
S. E. Jacobson,	Albert M. Bagby,	Verdi,
C. Mortimer Wiehe,	W. Waugh Lauder,	Hummel Monument,
J. O. Von Prochazka,	Mrs. W. Waugh Lauder,	Hector Berlioz Monument,
Edward Grieg,	Mendelssohn,	Jules Jordan,
Adolf Henselt,	Hans von Bülow,	Albert R. Parsons,
Eugene D. Albert,	Clara Schumann,	Therese Herbert-Foerster,
Lili Lehmann,	Joachim,	Bertha Pierson,
William Candius,	Samuel S. Santord,	Carlos Sobrino,
Frans Kneisel,	Frans Liari,	Haydn Monument,
Leandro Campanari,	Christie Dossert,	Johann Svendsen,
Frans Rummel,	Dora Henningses,	Anton Dvorak,
Bianche Stone Barton,	A. A. Stanley,	Saint-Saens,
Amy Sherwin,	Ernst Catenhusen,	Palio de Sarasate,
Thomas Ryan,	Heinrich Hofmann,	Charles Franck,
Achille Krnanl,	Charles Pradel,	William Mason,
King Ludwig I I,	Emil Sauer,	Pasdeloup,
C. Jon Brumisch,	Jesse Bartlett Davis,	Anna Lankow,
Henry Schradieck,	Dory Burmeister-Petersen,	Maud Powell,
John F. Luther,	Willis Nowell,	Max Jullien,
John F. Rhodes,	August Hyllested,	Josef Hofmann,
Wilhelm Gericks,	Gustav Hilarichs,	Händel,
Frans Taft,	Xaver Scharwenka,	Carlotta F. Pinner,
C. M. Von Weber,	Heinrich Roetei,	Marianne Brandt,
Edward Fisher,	W. E. Haslam,	Gustav A. Kerker,
Kate Rolla,	Carl E. Martin,	Henry Dusen,
Charles Rehm,	Jessie Dutton,	Emma Juch,
Harold Randolph,	Walter J. Hall,	Fritz Giese,
Minnie V. Vanderveer,	Conrad Ansoorge,	Anton Seidl,
Adele Aus der Ohe,	Car Baermann,	Max Leckner,
Karl Klindworth,	Emil Steger,	Max Spicker,
Edwin Klahre,	Paul Kalisch,	Judith Graves,
Helen D. Campbell,	Louis Svecenaki,	Hermann Ebeling,
Alfredo Barili,	Henry Holden Huss,	Anton Bruckner,
Wm. R. Chapman,	Neally Stevens,	Mary Howe,
Anna Carpenter,	Dyas Flanagan,	Richard Burmeister,
W. L. Blumenschein,	A. Victor Benham,	W. J. Davis,
Leonard Labatt,	Mr. and Mrs. Carl Hild,	Nilea W. Gade,
Albert Veslino,	Anthony Stankowitch,	Hermann Levi,
Josef Rheinberger,	Moris Rosenthal,	Edward Chadfield,
Max Bendix,	Victor Herbert,	
Helen von Doenhoff,	Martin Roeder,	
Adolf Jensen,	Joachim Raff,	
Hans Richter,	Felix Mottl,	
Margaret Reid,	Augusta Ohström,	
Emil Fischer,	Mamie Kunkel,	

It was seventy-eight years yesterday since Franz Liszt was born, and it will be seventy-eight years to-morrow since Ferdinand Hiller was born.

SAYS our esteemed contemporary, the London "Figaro": "Spitta, Bach's biographer, is now engaged on a biography of the operetta composer Marschner." It is a little hard on the author of "The Vampyr," "Hans Heiling" and "Templar and Jewess" to be called an "operetta composer," isn't it?

It has just been shown conclusively by a professor at the Berlin University that the music of the Prussian and English national hymn was written — by the Frenchman Lully, who composed it in honor of Louis XIV. While the English words, "God Save the Queen," however, were, written by an Englishman, it must be somewhat humiliating for the Prussians to learn that their "Heil Dir im Siegerkranz" are nothing but a translation of some French verses by Mrs. de Brinon. Such is the mockery of fate!

ABBAY'S enterprises have assumed enormous dimensions, and his most expensive one this year—his Italian Opera Company—entails a weekly outlay of \$25,000. The company, with such singers as Patti, Albani, De Vere, Tamagno, Del Puente, Nordica, Valda, &c., will open the Chicago Auditorium on November 7. Thence the troupe is to be taken at once in a special train to the city of Mexico. From thence they go to San Francisco, where great financial results are expected, and after completing that engagement the trip East will be begun. Boston, Philadelphia and New York will be entertained by the company, after which Mr. Abbey will try to strike his balance. Let us hope that it will be on the right side.

DIRECTOR GUSTAV AMBERG has made two new engagements, both of which will, without doubt, prove profitable and satisfactory. He has selected Mr. Gustav Hinrichs to conduct the serious operas which the German theatre will produce during the present season, and a better man could hardly have been found for the place, as Mr. Hinrichs is well known as an experienced, conscientious and efficient conductor, as well as a first-class musician.

The second engagement is that of the little tenor, Heinrich Bötel, the Hamburg ex-coachman, who, when he was here before, drew quite well in the Bowery Theatre, but who has since gained much in reputation through his Hamburg and Berlin successes and whose *ut de poitrine* will not fail to attract the attention and shekels of our metropolitan musical public.

THE "Times" of last Sunday, after an interesting discussion of the infant prodigy question, proceeds to speak of that nuisance of the musical season, the Sunday concert, as follows:

There are threats of more Sunday evening concerts. It would be difficult to find any reason for the existence of these entertainments. The plain, unvarnished truth about them is that they are not wanted. They never have sufficient artistic worth to draw the musical public. The only persons who go are the few who have nothing else to do on Sunday evenings. The Sunday evening concert is conspicuous for its atmosphere of indiscriminate enthusiasm. Applause is showered alike on the just and the unjust. Anything that resembles musical fireworks is sure to go off with a loud boom, and the sacred cause of art is obscured in smoke and dust. These entertainments have no claim to serious consideration, for they are nothing more or less than musical variety shows.

This shows that Mr. Henderson has on this, as with other subjects he writes of, a level head. The Sunday evening concert, like the benefit or so-called charity concert, should be tabooed by all lovers of music. The programs are hastily constructed, hastily rehearsed, and are of that heterogeneous sort known as "populairs." Once in a great while some event of musical importance transpires on Sunday evening, but as a rule the public, the musicians and the critics get enough music during the week, and consequently the Sunday evening concert is a gratuitous bore.

THE question of "Die Meistersinger" is, as it appears, vastly agitating the minds of the artistic circles of Milan. Our readers will recollect that after the success of this Wagnerian *chef d'œuvre* at Covent Garden, London, this season, it was immediately decided upon to mount it for the Milan Scala stage. Certain music journals, however, hastened to put in an opposition to this project. Others expressed the opinion that it would be better to give the work in German and to engage for that purpose well-known singers from the Vienna, Munich or Berlin court opera houses. The music critic of the "Carriere della Sera," however, pleads vigorously for the work to be given in Italian and by Italian artists, backing up his opinion by that of Wagner him-

self, of whom he says that the maestro during his sojourn at Naples had expressed to him his astonishment about the fact that at most Italian opera houses "Lohengrin" is given with German artists, instead of confiding the different rôles to native artists. "You Italians," Wagner is quoted as having said, "you possess artists gifted with vocal and dramatic means which our German artists have got at their disposal." The German journals are angry about this and declare that their singers and actors are the best in the world and that Wagner had never used the expression put into his mouth by the critic of the "Carriere." As to the latter assertion, however, our German *confrères* are likely to be in the wrong, for it is undeniable that Wagner has frequently professed a predilection for Italian and French artists, however, without denying the virtues of German singers. He has expressed himself very concisely on this subject in the "Letters to my Friends," in several pamphlets, and in his conversations with many foreign artists who had come to Bayreuth for the festival performances of 1876.

THE "puff preliminary" for our respected old friend Christine Nilsson, made its appearance in the New York "World" of last Thursday, which contains the following:

Mr. Theodor Bjorksten, the nephew of Christine Nilsson, came from France on Monday by the steamship La Bourgogne. "I am impatient at these reports," he said last night. "Mrs. Nilsson, according to the newspapers, is afflicted with an incurable sore throat, with consumption, with an abscess of the ear, with hysteria, with insanity even. Well, Mrs. Nilsson is, in fact, a woman who is enjoying excellent health. None of these reports is true. To-day she is as well as ever she was. Why is she not on the stage? For the excellent reason that there is no necessity to call her there. In her own right she is worth \$1,000,000. Besides that, her husband, the Count Miranda, has no desire to see her behind the footlights. The Count? Oh, he was a man of fortune when he married her. He is a diplomat, a man of wit and a splendid entertainer. I was Mrs. Nilsson's tenor during her tour of 1882, and my impression of her personality and voice at that time is very vivid. She sang for me in Paris ten days ago, and I tell you her voice is as clear, strong and brilliant as it ever was. There is nothing the matter with it at all. In her person my aunt remains about as she was when the American public last saw her. She is stout, yes; but not to the point of being displeasing. The Count has an aristocratic prejudice against allowing his wife to appear on the stage, but all these reports of her supposed afflictions have made her so unhappy that he has consented to permit her to contradict them. She will, therefore, probably make a farewell tour of the United States in the fall and winter of next year. Then the public will see that Nilsson is still Nilsson. The Count and madame have just purchased a splendid hotel. It is No. 3 Rue Clement Marot. They have furnished it luxuriously. The music room—which will be reserved for music exclusively, by the way—is done in a lovely light green tint. It is particularly effective. Mrs. Nilsson sang for me twice, and I assure you her voice is the same grand organ that it was when I supported her in opera. Her last request to me was that I should tell the American public for her that she will sing for them again and that they shall see that her voice is unimpaired."

Now, all this is very nice, and makes good reading and a little puff for the little tenor besides. But when it comes to the American public we do not see how "they shall see" that Nilsson's voice is unimpaired. They can neither see it nor will they hear it, for even granting for the sake of argument that Nilsson's voice is "the same grand organ" that it was when she last was heard here, it will be remembered that that "grand organ" had become a harsh, strident, unmusical instrument, that the height was so badly impaired that the lady had to sing many numbers of her repertory in a transposed key, and, above all, that she sang incessantly and disgustingly out of tune. For these faults, granting even that Mr. Bjorksten's tale about the unimpairedness is true and not colored by the natural affection of a nephew, her million of dollars (if she has it), her titled husband and her new mansion cannot atone or beguile the American public into hearing a *passé* prima donna who would be hissed off the stage if she would venture to sing in Paris, London or Berlin. However, she thinks America is always good enough for a "farewell tour," and thus the "puff preliminary" is sounded in a paper like the New York "World," which makes itself ridiculous in the eyes of musicians by opening its columns to interviews with musical nonentities of the Bjorksten and Lambert kind.

WHAT DID WE SAY?

SOME time ago we commented rather freely and forcibly on the methods employed by Alexander Lambert, William H. Sherwood *et al.*, in keeping their business before the public, and doubtless evoked criticism on account of what appeared needless severity. In the one case Mr. Sherwood commented in the most disparaging fashion on his brother artists and New York musical life generally, falling into the error of many small minds who, because they, for numerous reasons, fail to make an impression, become spiteful and envious in their remarks. But with Mr. Sherwood we have done, Chicago is welcome to him; as to Mr. Lambert and his "fake" advertising of his personal schemes, we would like to say a final word. Legitimate newspaper advertising is one thing, and stupid attempts

at attracting the public another, and Mr. Lambert's has been of the latter and much more. We understand he courts notoriety to such an extent that he is reported as saying that he rather liked all the abuse he could get.

We do not abuse Mr. Lambert and at the time we criticised his wretched performance of the Grieg A minor concerto with Mr. Seidl's orchestra Mr. Lambert was an advertiser in THE MUSICAL COURIER; so that effectually disposes of his foolish utterances about "not advertising, &c."

We criticise irrespective of person or position to the best of our critical abilities, and that has always been the attitude of THE MUSICAL COURIER, but the boomerang has returned to Mr. Lambert as follows. He made so many wild statements about his recent European tour that the following letter was called forth from Mr. Herman Wolff, the well-known manager, and appeared last week in the columns of a contemporary:

I have read a communication from Alexander Lambert respecting his recent European visit. He mentions therein Moszkowski and D'Albert. I have received from these artists the following letters, which I give verbatim:

DEAR WOLFFCHEN—The whole article is nonsense, A to Z. I shall write to Lambert and demand correction. Yours, &c., M. MOSZKOWSKI.

DEAR MR. WOLFF—Lambert called on me at the Thiergarten Hotel six years ago in a state of pretended enthusiasm. That is all my acquaintance with him. Such things must not be expected from man. Yours, &c., EUGEN D'ALBERT.

I think nothing more need be said. I shall positively sail November 2 with Eugen D'Albert from Bremen. Sarasate and Mrs. Marx will come on board at Southampton on November 3. So I hope to land at Hoboken November 11 or 12. Yours, &c., HERMAN WOLFF.

Further comment is unnecessary.

AN M. T. N. A. SUGGESTION.

WE have received the following communication from Mr. Johannes Wolfram, of Canton, Ohio.

Editors Musical Courier:

At the Philadelphia meeting I urged for consideration the introduction of biennial meetings. Further than this I did not go, as I desired principally to arouse thought and reflection upon the subject.

In the degree that the "National" and "State" associations expand and grow stronger, official labors increase. These labors prove heavy burdens to those believing in the conscientious discharge of duties assumed. The mental and physical strain experienced by faithful officers is something tremendous. It brought valiant Lavallée near the grave at the Indianapolis meeting. Our meetings occur before the summer vacation, and fully four months pass ere the new household begins to labor. The remaining eight months are too short a time to look up all interests; hence our program features bear often the stamp of haste and immature preparation.

Further: The average musician is not sufficiently blessed with material means to attend year after year both the "State" and "National" conventions. It is too heavy a tax upon his purse. Shall we be content with this state of affairs? It seems to me that were the National Association to meet one year and all State associations the following year, the situation would be much improved. Let our State associations have our undivided support one year, and let us gather around the "National" standard the subsequent year. Our interests would thus be more defined and pronounced. As Chairman Hahn has encouraged me in writing this letter, I make bold to suggest to the National authorities to correspond with State associations and solicit them to abandon their meetings next year, promising to submit the "biennial" issue at the Detroit meeting. If the National Association makes this pledge the Ohio Association will, no doubt, lead this reform movement.

Mr. Wolfram's suggestion, like many others he has made, is well worthy of attention. Apart from the fact of the onerous labors imposed upon the officers of the M. T. N. A., the principal objection to an annual meeting seems to us to be the heavy expenses incurred by the visiting members. As Mr. Wolfram truthfully says, the average musician is certainly not blessed with material means, and this annual trip is a great drain on his purse, particularly when such poor entertainment is offered him as at Philadelphia last July. The State associations are growing in importance, and seriously threaten the future welfare of the national association unless the idea of alternating with each other can be effected. And while you are about it, gentlemen of the M. T. N. A., why not change the time of meeting from the torrid heat of July to the more seasonable temperature of the Christmas holidays. As we all know, it is easy to get warm in cold weather by simply retiring within doors, but we defy anyone to keep cool in such heat as last summer's. Have biennial or even triennial meetings, but in the name of suffering humanity have them in cool weather.

—Richard Burmeister gives four piano recitals this season at the Peabody Institute, Baltimore, on the following dates, October 25, November 15, December 6 and December 20. Mr. Burmeister will also play the Chopin-Tausig E Minor Concerto at one of the Peabody Symphony Concerts.

—Mr. A. M. Foerster's active brain is not idle, and, as a result, this popular musician has sent eleven new songs to Germany, to be issued from the press of one of the best music publishing firms in the Fatherland. His songs and violin and piano compositions are seen on many programs.—Pittsburgh "Bulletin."



THE RACONTEUR.

OTTO HEGNER.

Saturday night.

The concert season opens.

Another six months of fuss and feathers.

Glib criticisms.

Smashed enterprises.

Smiling débutantes.

Crushed hopes.

Flirtations.

The young lady pianist.

Bouquets.

Bad music.

Complimentary notices.

&c., &c., &c.

I might go on in this morning journal style for 5 or 6 yards, but space protests. Suffice to say it will be the same old story with a few variations, and so wags the world, *mes enfants*, and you and I, being in the wagon, have to wag, too. "A sad wag."

I met a charming fellow the other day in the company of the "only" Steinberg and my friend Manager "Jack" Alpuente. It was Seidl's new concertmeister, Mr. Henry Joubert, formerly of New Orleans and Paris, but now with us.

Mr. Joubert, in addition to being a most capable artist and amiable companion, bears such a startling likeness to Paul Kalisch—Lilli's Paul, I mean—that I advise him to wear an identification tag in case of mistaken identity.

Mr. Joubert is darker than Paul, but in twilight or "Götterdämmerung" he might easily be confounded with the spouse of Lehmann. Perhaps I may have to warn her in advance, so that there will be no mistakes and consequent trouble in Mr. Stanton's musical camp.

A most audacious story, and one with ample authority, is now wafted through some of the literary tea drinking salons up town. It concerns Amélie Rives-Chanler, and tells of her fondness for the violin. She was an enthusiast on the strings in her girlhood's Virginia home, and has retained since her marriage her passion for the instrument. She has no set time for practice; regular hours and grooved rules are not for genius. So Amélie Rives-Chanler is just as likely to jump up in bed in the middle of the night, seize the violin, always at the head of the bed, and fiddle away with spirit and harmony. The pretty sister of Mrs. Chanler has frequently remarked that she did all she could to break up this irrepressible evidence of genius when she and Amélie were bedfellows in the Virginia home.

I see that friend Edgar S. Kelley has connected himself with "The Black Cat," much to the improvement of that clever weekly. His work in the last issue was most readable and much too good to quote in piecemeal. Kelley seems to be possessed of all round talent and is always enjoyable in his quaintly humorous fashion.

Alas! so many young ladies who toy with the keyboard of the piano are so like the subject of the following very original and very truthful poem:

There was a young lady from Rio,
Who attempted a Beethoven trio,
But her technic was scanty,
So she played it *andante*
Instead of *allegro con brio*.

That eminently versatile and sparkling music critic Mr. William von Sachs, Jr., is still with the "Commercial Advertiser," whose altered form has greatly improved the sheet. We wish to say on our own authority, and without as much as a hint or suggestion from Mr. von Sachs, that in his official capacity as music critic of the "Commercial Advertiser" he is on the pay roll of the newspaper, despite the foolish and absurd report that he gives his services gratuitously. A laborer is worthy of his hire, and none more so

than Mr. von Sachs, and any attempts to belittle his usefulness by the spreading of absurd rumors are best met with an emphatic denial like the above.

The Italian organist who invaded the White House grounds and played "Where Did You Get That Hat?" under President Harrison's window did not receive a foreign mission. Oh, no!

Speaking of hand organs, an Italian sat in the gutter up in Ellicott-st., Buffalo, one morning over a wrecked instrument. He seemed Mozart broken and clutched the Händel fiercely. Someone came along and threw a stone at it, and it Gottschalk'd so that it was all out of tune. The man went off in a Wagner something. "Verdi go?" asked a sympathizing German. No one knew. "We'll never Liszt to any more music out o' that," said another. "You may as well be Chopin it up into Kindlin' wood," said another. "Oh, he can Mendelssohn's be get home," said the corner grocer, whereupon the gentlemen all went Bach to their respective houses and the Italian trudged away.

Oh, mamma, I feel tired now!

While I was in Boston last month I was with a party of well-known musicians in a piano wareroom, and we were all listening with pleasure to bits of Louis Gaertner's new piano concerto and trio, and the talented young composer was explaining enthusiastically (the Gaertner family are rather enthusiastic, you know) some of his ideas, when, after some solicitation, a slight built young man who was present was induced to sit down to the instrument. I had often heard of him as a composer and organist, and begged him to play his "Hunting Song." He did so. In surprise I asked, like Oliver Twist, for "more." I got it, and when finally the pianist dashed into the midst of the Henselt concerto with a superb touch and tone I involuntarily held my breath and wondered how a man who looked like the typical English curate—a veritable Robert Elsmere—could have acquired all his technic. The pianist's name was Albert Jeffery, of Albany, and he was at one time a pupil of Carl Reinecke. He is indeed a terror on the keyboard.

She (at the piano)—Listen!—how do you enjoy this refrain? He—Very much! The more you refrain the better I like it.

There is a pianist and composer in this city (the town will have to be enlarged soon to accommodate him, for he is enlarging daily himself on Tannhäuser Busch and conceit) who preaches eloquent sermons to his auditors about himself, his music, his relatives, his plots, plans and projects—pots, pans and prospects. He reminds me of a good story I heard about a minister who addressed his congregation during the course of the sermon as follows: "I would have you remember, brethren, the same master hand that contrived the celestial system fashioned the least of earthly atoms as well; the superb architect of the mountains arranged the minute threads of gold within them; and remember, friends, the God who made me made a daisy." This pianist simply fatigues my cortical cells when I meet him, but he is no daisy!

Gen. O. Guitar, of Columbus, Mo., is at Deer Park. He is visiting "Steve" Elkins. There's music in the air.

One of the cleverest musical skits of the season is a "Boulanger Funeral March" by a well-known pianist of this city. It is built on the Chopin funeral march, key and all, and the plaintive D flat trio is replaced by the odious tune of the (politically) defunct Mr. Baker. The idea is amusing in the extreme.

A comical sentence appeared in the program of a recent concert at St. James' Hall, London. A certain song was announced thus: "She wandered down the mountain side, accompanied by the composer."

I can't refrain from reprinting a story from the Boston "Transcript." Is it Mr. Nikisch?

A PUZZLED MUSICIAN.

A certain foreign musician who has just located in Boston had an experience Saturday afternoon which puzzled him very much. In fact he is not yet entirely clear in his mind what it all means. He tells the story himself:

"I came troo Hamilton place from ze Moosic Hall," he says; "it vos five und von-half o'clock. I am in a beeg hurry to be by my hotel. First I pass troo a beeg crowd in ze Hamilton place; I tink zey are enterested in ze symphony coasirts. By and by a boy come rush out from a shop in ze Hamilton place.

"Meester! meester!" he say, vair moche axcited, 'vot ees ze zgoré?'

"Vot you say?" I ask him; 'vot zgoré you mean?'

"Vy, ze zgoré!" he say; 'don't you look at ze board?'

"Vot board is dot?" I ask. But ze boy look vair moche surprised and say nodding; so I walk along. In von minoote I come near to ze corner of ze Dremont shreet. Und zere, as I walk kvick along out of ze Hamilton place a dzhenteleman toche his hat and he say:

"Axcooze me, sair, but vot is ze zgoré?'

"Dot ees vot I like to know," I say; 'VOT ees ze zgoré you all dalk about?'

"But ze man he shmile a leetle, und he hurry into ze Hamilton-place. I

come down to Vashington shstreet to go by my hotel. Zaire I see a beeg growd in ze shstreet, mit moche axcitement und zhouthing. So I ask a dzhtleman who shtand zare:

"'Bardon me, sair, but vot ees ze axcitement?'"

"'Zay are looking at ze zgore,' he say."

"'Zair vos ze zgore again? and he tell me nodding more. Now, vill you dell me, blease, vot ees ze zgore?'"

Mr. Manoury, Mrs. Thurber's newly imported baritone, will find abundant vocal material to fertilize while in this city.

More later.

PERSONALS.

JAMES HAMILTON HOWE AND DE PAUW UNIVERSITY.—In the old witchcraft county of Essex, of which Salem is the county seat, and as well in a few other counties of Massachusetts, there were and are large families of Howes, the principal part of them having descended from three brothers, descendants of Robert Howe, of Hatfield, Essex, England, who came over to America about 1650. These families married into the families and descendants of the Dudleys, Bradstreets, Appletons, Olivers, Spoffords, Bixbys, Phillipses and others, and their descendants are somewhat noted for their musical and martial qualities, and especially for their great love for the same. Among others may be mentioned Miss Emma S. Howe, a popular soprano of Boston, who sang for a time in Mr. Beecher's church, Brooklyn; was head professor of vocal culture at De Pauw University, and is now professor of the same in Wellesly College; Miss Howe, the contralto singer of Boston, formerly of Cincinnati, who has a rich, pure, sympathetic voice, and has sung for years at Dr. Hale's church and for Mr. Henschel and Mr. Gerike in the Boston Symphony concerts and in various music festivals of the country; Miss Marie Howe, of Brattleboro, Vt., the soprano singer, whose voice has been so heartily praised by critics, both at home and abroad, and who made a fine impression at the Worcester Festival last year. Miss Howe has not yet completed her musical education and has gone abroad again to Paris, to continue her studies. She has already given such excellent promise for the future that it is an easy task to predict for her a splendid career. An able journal says: "There is no American voice of recent times that has been as richly endowed by nature as the voice of Miss Howe, and since Gerster's days we have had no voice in this country of similar quality and compass."

Then there were Elias Howe, the inventor; Elias, the music publisher, of Boston, and Geo. H. Howe, the compiler of musical and biographical works, Chicago; Malford A. Howe, professor Rose Polytechnic School, Terre Haute, Ind., and many others who are enthusiastic devotees of art and science.

To enter a little into biographical history, of which the New England people are so fond, this Essex County is not only celebrated for its connection with Salem witchcraft, but also for poetic associations. Here are and were the homes and firesides of Anne Dudley Bradstreet, who was the first poetess of New England and an ancestor of the subject of this essay; William Lloyd Garrison, Lucy Larcom, Richard I. and Harriet Prescott Spofford, Harriet Beecher Stowe, Chas. Beecher (brother of Henry Ward Beecher), at whose church Mr. Howe was organist for a time; Elizabeth Stuart Phelps, Oliver Wendell Holmes, John Greenleaf Whittier, William Lloyd Garrison, William Winter, Lucy Larcom, Caleb Cushing, Gail Hamilton and many lesser lights had their fire of genius fanned into glowing embers. This country is full of Revolutionary and romantic and bewitching associations. Here the heroes of '79 scamped over hill and dale to meet their comrades around Bunker Hill, of sacred memory, and the Minute Men stood ready with their flintlocks (many of them are now to be seen in families of descendants) to repair to the shores of the Atlantic, just over the hill, to frighten the artistic "red-coats." Here Holmes, Whittier, Phillips, Channing and Dana (all but Whittier being descendants of the poetess, Anne Dudley) hobnobbed around the graves of their departed ancestors or roved through the halls of the old Witch House, Essex Institute and Marine Museum, at Salem, where relics of past naval grandeur and mercantile conquests call attention by their upturned faces and historic associations. At Beverley Farms Dr. Holmes has his summer residence. At Manchester by the Sea we find the summer residences of such persons as Booth and his friends, and some of the nabobs of Boston, New York and Washington. Quaint Newburyport, active Haverhill, Newbury, the home of the queer Lord Timothy Dexter, Plum Island, Marblehead and Rockport, the scene of the yacht race and shipwreck, the haunt of romance, and disaster. Where is there a better spot to stir the heart and poetic imagination? But we are romancing it to too great an extent.

James Hamilton Howe (the author of the popular "Piano Instructor" that is having such a wide circulation among the profession and is the book of the time), whose photograph we give in this issue, comes of a good family, as the New Englanders say, given as per above, and as a journal has given it, "from the same family as Dr. Holmes Wendell Phillips, R. H. Dana, W. E. Channing." "Not that it does any good to the boy, for he has his own mark to make, yet it will not do him any harm."

Although his parents tried to dissuade him from entering

the profession by showing him some questionable specimens of the same, yet when they saw how the mind was bent on obtaining a musical education they rendered all assistance in their power to furnish him with a liberal one. Thus were tutors engaged, Ephraim Foster and Anna Lowe Parsons, who studied with Otto Dresel. To the last named especially is he indebted for her encouragement and poetic inspiration.

After graduating at the high school his parents sent him to Boston, where he received instruction of Professors Whiting, Emery, Parker, Elson, O'Neil, Zerrahn, Webber and Aphorpe. After graduating at the New England Conservatory and College of Music, Boston University, he was introduced by Dr. Tourjee as instructor in the New England Conservatory of Music, and for several years taught there, besides filling several organ positions, directing choral societies and a normal school.

While professor of this grand conservatory of over two thousand students Mr. Howe obtained many fine ideas as to the management of a conservatory, endeavoring to penetrate into the finesse of directing and the best methods of leading a multitude in the right direction in the realm of the musical art. Last year he visited Europe and examined some of the national schools and conservatories, obtaining thereby many fine ideas for future development. His original compositions have met with good reception by artist and teacher. The "System of Technique," published a short time since, is used by teachers East and West, and forms the basis of the technical development at the De Pauw School of Music. Last year was published the "Piano Instructor," which is having a wide circulation throughout the country. A third edition will be necessary by January 1 to supply the demand.

This work has the indorsement of the prominent artists and teachers of the profession, such artists as Constantin Sternberg, Fannie Bloomfield, Neally Stevens, Stephen A. Emery, Armin Doerner, Calixa Lavallée, J. S. Vancleve, Emil Leibling, Arthur Foote, Joshua Phippen, Jr., Thomas Tapper, Jr., Norman McLeod, W. F. Heath, H. R. Palmer, and a score of others whose names might be given did space permit.

In 1884 Mr. Howe was invited by the Hon. W. C. De Pauw to take charge of the school of music at the university that bears his name, and many of us know of the success which has followed his labors there for the last five years, giving concerts and recitals by the school with the artists of national repute to the number of over two hundred and twenty-five; has brought out the oratorios of "Messiah," "Creation," "Elijah," "St. Cecilia's Mass" (Gounod), Mendelssohn's "Midsummernight's Dream" music and "Hymn of Praise," Rossini's "Stabat Mater," and is now at work upon Gault's "Joan of Arc;" also, has assisted in creating a musical interest throughout the State. This has been a labor of love from the first, not scrupling to work far into the night to aid his company of art seekers. By close application to his avocation and a pleasant word for student and teacher he has made a success not warranted by the most sanguine, and also gained the friendship of student, teacher, professor and trustee. Both school and university are at present full to the overflow, it having become necessary to engage pianos in the city for the use of music students. Miss Alice Wentworth, who has just returned from her studies with Mrs. Marchesi, has charge of the vocal department, and Mr. Arthur O'Neil, who has lately returned from study in London, Paris, Genoa and Milan, has charge of the violin department. A few words in regard to De Pauw University, the seat of Mr. Howe's labors, would not be inappropriate at this point.

The university has just opened its fifty-third year under most favorable circumstances and flattering prospects. An unusual amount of labor has put the external conditions of the school in perfect order. The number matriculated during the first week reached 700, which was about one hundred in advance of the enrollment at the corresponding time of last year, and gives good prospect of a list of 1,000 before the end of the year.

This increase is distributed among all the departments, the college of liberal arts, law, theological, art, normal, music and preparatory schools. These departments are thoroughly organized and ably manned, and the several faculties are buoyant because of the present conditions and prospects of their schools.

It deserves special remark that the machinery of the university, with its various schools and departments, including over fifty professors and instructors, was set in motion without a particle of friction by the new presiding officer, Dr. J. P. D. John. Faculty and students have perfect confidence in his administrative ability and anticipate a year of marked success under his leadership.

The endowment of the university is not the least interesting point of the management. The institution is supported in part from the income of the endowment gathered during the past fifty years, and in part by the more recent and large gifts of the late Mr. W. C. De Pauw and his sons, Newland T. and Charles W. De Pauw, from whose combined bounty the institution will probably realize from \$1,500,000 to \$2,000,000.

This is coming in by installments, the greater part of which will be available within about eight years. At present the university receives each year several thousand dollars to aid in carrying the working expenses. Surely this institution has a bright future, and we congratulate our *frater* in becoming connected with the same.

As a composer Mr. Howe has proved his power largely through the medium of vocal music, and the effect of this style of writing is clearly shown in the melodic treatment of the Instructor recreations. He has also written for the piano, organ, chorus and orchestra.

In continuance of the good work of encouraging American artists and composers, several programs of American compositions will be given in the school each year. His countenance is usually seen at the M. T. N. A. meetings each year, and the gentleman is interested in everything pertaining to the advancement of his chosen profession.

His vacations are generally spent in Essex County, Mass., where he has a high observatory to assist in showing friends the beautiful country scenery with which the county abounds. A large part of this vacation has been spent in compiling a university glee book for the students and alumni of the De Pauw University, and also in revising and improving his system of technic.

HE WILL TEACH THIS SEASON.—Mr. James G. Huneker, a member of the staff of THE MUSICAL COURIER and also of the piano faculty of the National Conservatory, will accept a limited number of private pupils in piano playing this season. Mr. Huneker will pay particular attention to musical interpretation and the teaching of a condensed and concise system of tone and technic.

MARENCO, NOT MANZOTTI.—*Editors Musical Courier*—GENTLEMEN—There is a mistake in your personal column regarding "More Music From Manzotti," and I beg to correct it. The music of "Excelsior" was written by Mr. Roumalo Marengo, through which he won world wide fame. He also wrote "Sieba," "Amore Rolla" and "The Four Seasons," including many others, for the merits of which he has been nominated Chevalier of the Crown of Italy. Mr. Manzotti is a *corografo*, a writer or composer of plots for ballets. I give you this information from the fact of being a nephew of Mr. Marengo and trust you will in fairness give credit where due.

Sincerely yours,

GIUSEPPE DEL PUENTE.

132 MADISON-AVE., NEW YORK, OCTOBER 18, 1896.

MRS. TRETBAR AS A TRANSLATOR.—The "Tribune" of last Sunday says: "The German version of 'Le Roi d'Ys,' which will be used, has just been finished by Mrs. C. F. Tretbar, who has half a dozen commissions for English translations in hand. She is rapidly becoming translator in ordinary to all our operatic and publishing institutions."

ARRIVED FOR THE AMBERG COMPANY.—Miss Anna Riegel, late prima donna of the Royal Opera House, in Stuttgart, and Mr. Alexander Rotter, of the Hamburg Thalia, arrived on the Trave Friday for the Amberg Opera Company. Miss Riegel will be heard in "Mignon," "Martha," "Trovatore," "Huguenots," "Freischütz" and other grand and comic operas. She makes her New York debut in "Mignon." Mr. Rotter was seen in "Leichte Cavallerie" Saturday, and as "Ollendorff," his original creation, in "Beggar Student," last Monday night. He was the original "Kantschukoff" in "Fatinizza," and has a reputation as "Mourzouk" in "Giroflé-Girofla." Manager Amberg on Saturday engaged Heinrich Boetel to sing the "Postillon de Lonjumeau" for a fortnight in January.

STREITMANN AND HIS CONTRACT.—"There is no truth in the report that Mr. Amberg and myself have agreed to disagree," said the tenor Carl Streitmann last Saturday. "My contract binds me to Mr. Amberg for the rest of the season. After that has expired I may or may not accept one of the many flattering offers from American managers I am constantly receiving. In May I will sing in London." Though Streitmann is non-committal, it is pretty well understood that since his arrival he has been dissatisfied with the terms for which he contracted in Vienna. They are understood to be \$10,000 for ten months.

THE OUDINS.—After the present season of the McCaull Opera Company Eugene Oudin will abandon the operatic stage, for a time at least. Mrs. Oudin (Louise Parker) is now in Paris cultivating her voice under the tutelage of Bouhy. Her husband will join her in May, and after a jaunt through Switzerland they will give a series of drawing room recitals in London. After this season they will either produce Mr. Oudin's opera, "The Spanish Muleteer," in London, or give another season of drawing room entertainments in St. Petersburg, Berlin and other social centres of the Old World.

HELEN DUDLEY CAMPBELL.—Helen Dudley Campbell, the favorite contralto, is under the management of L. M. Ruben this season.

THEY HAVE RETURNED.—Mr. and Mrs. Clarence Eddy returned last week from their four months' tour in Europe. Mr. Eddy speaks with pleasure of the warm reception he everywhere received at his organ recitals.

—Nahan Franko's first concert will be given at the Broadway Theatre next Sunday evening. The soloists will be Ovide Musin, violinist; Annie Louise Tanner, soprano; Pauline Montegriffo, contralto; Mr. Maina, baritone, and Edward Scharf, pianist. The program will consist chiefly of popular music, including some novelties, among which are to be a "quodlibet" of Strauss waltzes, arranged for voices and orchestra by Mr. Musin, and a lullaby for strings by Mr. Franko.

HOME NEWS.

—Mr. Henry Koehler, a German pianist of some note, will shortly be heard in recitals in New York and Boston.

—The opera season at the Metropolitan will begin with Wagner's "Flying Dutchman," Mr. Reichmann in the chief part, on November 27.

—The Composers' Club will give the following composers' nights at the Mendelssohn Glee Club rooms: Mozart, December 7; Rossini, January 27; Grieg, March 6; Mendelssohn, April 17.

—A subscription paper was lately circulated with the following object in view: "We subscribe and pay the amount opposite our names for the purpose of paying the organist and a boy to *blow the same*."

—The chorus class of the National Conservatory of Music had their first rehearsal last Wednesday, and Mr. Frank Van der Stucken, who has now charge of the department, expresses himself as very much pleased with the good vocal material on hand.

—Rather than pay the royalties demanded by the American representatives of Wagner's heirs the Boston "Ideals" have given up the project of producing "Lohengrin." The company have been singing "Rigoletto" in Detroit, with Mrs. L'Allemand as "Gilda," and "Trovatore," with Mr. Scovel as "Manrico."

—Mr. Amberg is rehearsing "Carmen," which, though French by authorship, is the only opera which the late Emperor William could be induced to sit through. The cast will include Miss Donita in the title rôle, Miss Riegel as "Micaela," Miss Englander as "Frasquita," Miss Zimmermann as "Mercedes," Streittmann as "Don José," Tagliapietra as the bull fighter, and Gerold as "Zunigo." Mr. Hinrichs will conduct.

—The program of the second concert of the Boston Symphony Orchestra, under Arthur Nikisch, on Saturday evening was as follows: Brahms' variations on a theme by Haydn, andante and finale from Goltermann's cello concerto in A minor, Mendelssohn's "Fingal's Cave" overture, cello solos—Bach's air from the suite in D, Schumann's "Träumerei" and Popper's "Papillon"—and Beethoven's Seventh Symphony. The soloist was Anton Hekking.

—The name of the famous prima donna Christine Nilsson appeared as plaintiff in a suit called to trial last week before Judge Ehrlich, of the City Court. The suit was against the Bogota City Railroad Company for \$175, the value of five coupons. No defense was made to the suit. Mr. Henry F. Gillig stated that he was the agent of Mrs. Nilsson and conversant with the facts of the case, which he explained. A verdict was directed for the full amount claimed.

—Nelly Stevens opened her season at Cincinnati Music Hall October 20. She was assisted by the Cincinnati Orchestra; then she goes South, playing at Trenton, Tenn., October 22; Jackson, Tenn., October 23; Nashville, Tenn., October 24; Chattanooga, Tenn., October 25; Knoxville, Tenn., October 29; then Manistee, Mich., October 31. During the entire month of November she plays west of Chicago. In December she tours in Ohio and Indiana. With January 1 her Eastern trip begins.

—Emma Albani will appear in the United States in two new rôles, "Desdemona," in Verdi's "Otello," and "Valentine," in the "Huguenots." In both these rôles she will be supported by Tamagno, who is now studying "Lohengrin," for the first time, expressly to sing it with Albani. The latter appeared a fortnight ago at the Leeds and Gloucester festival. She will sail for New York, by the Etruria, November 24. It is probable that she will sing in concerts after her operatic tour with Henry E. Abbey is finished.

—There is no doubt that old Antonius Stradivarius was glad enough to sell his fiddles at what may seem now ridiculously low prices, but it can hardly be believed that he ever let one of his masterpieces go for a sum in scudi equal to \$7.50. He could have got more for it in a pawnshop, as he was probably aware, being a man who in early life had gone through the chastening process of "walking on his uppers." Yet at this present day there hangs in a musical instrument store on Fifth-ave., Brooklyn, a venerable looking violin, on the chest of which is pinned a placard bearing this inscription: "Antonius Stradivarius, only \$7.50." It may be a genuine article, and then again it may have come from that famous factory in New Jersey from which they turn out mummies, Roman swords, Arab guns, fragments of Egyptian monarchs and anything else the public craves for at the time.

—The Harlem Philharmonic Society has been organized and will be conducted by H. T. Fleck. This society is the outcome of a great deal of talk on the subject by prominent people who are interested in music, and over \$1,000 has already been subscribed to make the venture a success during the first season at least. Carl Lanzer will be the concert master. It is proposed to have an orchestra of sixty pieces selected from the best musicians in the city and to give three public rehearsals and three evening concerts during the season. The first concert will be given some time about the holidays. The new Harlem Opera House Hall will be used for these con-

certs if it is found to be satisfactory when it is completed. Mr. Fleck, the promoter and conductor of the new society, is also president of the Euterpe Society. He also expects to have at the concerts many of the well-known soloists.

—The Ladies' Matinée Musicale, of Indianapolis, send us a very attractively compiled program for the season of 1889-90.

—The Metropolitan Opera House Company will give a three weeks' series of entertainments at the Auditorium, Chicago, during the winter. Large guarantees have been promised, and no other towns will be visited unless remunerative subsidies are assured.

—Albert Aronson received on Friday night a telegram from his brother Rudolph, who is now in Chicago, saying that the scheme for establishing a casino in Chicago was making good headway, but was not yet absolutely assured. If the Casino is built operas will be produced alternately in the two cities. The Aronson brothers will contribute one-third of the money to build, but the New York Concert Company will have no part in the venture, except that Rudolph Aronson, its president and manager, will also manage the Chicago Casino.

—CHICAGO, Ill., October 19, 1889.—Col. W. H. Foster, of the Boston Ideals, is out with a little scheme for the resurrection of American opera. When seen to-night, Colonel Foster said that negotiations were in progress for the establishment of English opera permanently in New York, Chicago and two or three other cities. It is said that a certain estate in New York has agreed to put the scheme through. The idea, it is stated, in forming a distinctive American opera company is the encouragement of American composers and the formation of a school of American music.

—The following was the program given at the Cincinnati Wesleyan College, Friday, October 18:

March Triumphal (for two pianos).....Saint-Saëns
Mr. W. C. Morse and Mr. W. Waugh Lauder.
Sonata, op. 3 (for piano and violin).....Grieg
Mr. W. Waugh Lauder and Mr. S. Waas.
"Quis est Homo," from "Stabat Mater".....Rossini
Mrs. Lauder and Miss Charné Brown.
Concerto B flat minor (first movement).....Scharwenka
Mr. W. C. Morse, accompanied by Mr. Lauder.
"Israel".....Oliver King
Mrs. W. W. Lauder.
Concerto No. 11, A major.....Liszt
Mr. W. W. Lauder, accompanied by Miss Henrietta Kitchell.

—The Liederkrantz, Arion and Eichenkrantz, and other musical organizations, sent deputations last Sunday to congratulate Mr. Frank A. Ehret on the silver wedding of his parents, Mr. and Mrs. George Ehret, at present in Europe. On the evening previous Mr. Ehret, Jr., had arranged a tremendous banquet, given to the employés of the great establishment. The employés could not be deterred from giving tangible evidence of their esteem for the couple in whose honor they were assembled. The workmen had made up a collection among themselves which had yielded \$1,200 and had procured a magnificent silver punch bowl, a marvel of artistic workmanship. Mr. Ehret and his son are ardent patrons of the art of music, and the support they give to musical enterprises should be emulated by other wealthy citizens.

—Last Thursday evening Mr. Arthur Bassett, a young and talented pupil of G. H. Tucker, of Boston, gave a piano recital in Worcester, and the local critics speak highly of his performance. The following was the program:

Concerto in G major—First movement, allegro.....Beethoven
Mr. Bassett.
(Orchestral part played on second piano by Mr. Tucker.)
"Du bist die Ruh".....Schubert-Liszt
Gigue.....Händel
Silhouette in C sharp minor.....Dvorak
Mr. Bassett.
Legende.....Wienawski
Mr. Roth.
Sonata in G minor—First movement, allegro.....Schumann
Mr. Bassett.
"An der Nixenquelle".....Templeton Strong
Mr. Bassett and Mr. Tucker.
"Traumeswirren".....Schumann
Intermezzo.....Sgambati
Gavotte in E.....Bach-Saint-Saëns
Mr. Bassett.
Rhapsodie Hongroise.....L. Auer
Mr. Roth.
March and chorus from "Tannhäuser".....Wagner-Liszt
Mr. Bassett.

—Mr. Edison's phonograph has, it is said, undergone fresh development. An ingenious friend has suggested that to the existing instrument there should be added an apparatus which takes instantaneous photographs of the speaker or singer at equal intervals of one-tenth of a second. These, like the phonograph itself, can then be reproduced, with the result that, in addition to the re-uttered song or speech, the spectators will be presented with the facial expression and gestures of their author. This looks very interesting on paper, but it would be rather hard on a good many of our musicians whose performances do not at all gain in grace or dignity from their tricks of pantomimic expression.

VIOLINIST—Good opening for first-class violin teacher in Toronto Conservatory of Music. Address, enclosing testimonials, Edward Fisher, director, Toronto, Ont.

....Offenbach's "Le Pont des Soupirs," "Pomme d'Api" and "La Veuve de Malabar" are spoken of for production in London.

FOREIGN NOTES.

....Pauline Lucca started last week on a tournée through Russia.

....Rubinstein has just finished a "Concertstück" for piano and orchestra, which will be played for the first time in public in Paris by Mr. Breitenr.

....Amalia Joachim has changed her residence from Berlin to Elberfeld, where her daughter is engaged at the Stadttheater under the name of Maria Lindes.

....It is reported, but hardly on sufficient authority, that Miss Eames will take the part of "Desdemona" in Verdi's "Otello" when that work is produced in Paris.

....Wagner's "Ring des Nibelungen," says the "Allgemeine Musikzeitung," will be performed during the coming winter at Copenhagen, under the direction of Svendsen.

....Verdi is at the baths of San Dalmazo di Tenda, where he is busy on his new opera, the subject of which is the same as that underlying Bellini's "Beatrice di Tenda."

...."Le Ménestrel" states that Luigo Mancinelli's brother, Marino, has been commissioned to write the hymn, with full orchestral accompaniment, to be performed at Buenos Ayres on the opening of the new Colon Theatre.

....Among the numerous valuable possessions of the late Carlotta Patti were some curious visiting cards which she received in Chili. They are of gold, with the names written in diamonds. "Chili is a country," said Carlotta Patti on one occasion, "where cards of the kind are left on artists, as in other countries one sends bonbons and flowers."

....Delphin Alard, the celebrated violinist, left after his death three valuable violins, which have recently been disposed of at Paris. His Stradivarius was sold for \$10,000, his Stainer only brought \$1,250, and his Joh. Guarneri was put into the collection of musical instruments belonging to the Paris Conservatory, to which institute the artist left it by his last will and testament.

....The new directors of the Brussels Monnaie Theatre are François Servais and Mr. Bärowlf. Besides "Walküre" and "Meistersinger," which have heretofore been given there in French in the Victor Wilder translation, the new directors intend during the coming season to produce as novelties, and also in French, "Tristan und Isolde" and "Siegfried." Wagner has completely conquered Brussels and the Belgians.

....An interesting series of concerts, entitled "Evenings of Old Songs," are being organized for the winter at Brussels. The first evening will be devoted to the period of the Directoire, the songs, romances, costumes, decorations, furniture and musical instruments being all of the time of the Directoire, the audience alone being in the dress of the present day. The second evening will be devoted to the French songs of circa 1830.

....The Berlin Richard Wagner Society will give their first concert for the season on November 4, when, under Klindworth's direction, Liszt's XIIIth Psalm for tenor solo, chorus and orchestra and the first finale as well as fragments from the third act of "Lohengrin" will be performed. The soloists will be Theresa Maltén and a young Irish tenor, Mr. Plunket Greene, who last summer sang before Hermann Levi and Cosima Wagner, and who pleased them so much that he was immediately engaged for the Bayreuth performances of 1891.

....It is an experience common to nearly all popular composers that their first lucky song was sold for next to nothing to the publishers. Perhaps the most remunerative to the composer of any modern song has been the "The Lost Chord," from which alone Sir Arthur Sullivan has a yearly income which many a hard working musician would consider a little fortune. At first Sir Arthur was glad to part with the copyright of his songs for 5 or 10 guineas, but since his name became famous he has published only on the royalty system. The only one of his better known songs which he sold outright was "Sweethearts," for which Messrs. Chappell paid him £700.

....Last Saturday afternoon anyone in the vicinity of the London Savoy Theatre would have discovered that something unusual was going on in that neighborhood. First Sir Arthur Sullivan drove up in a cab and went into D'Oyley Carte's office bearing a huge roll of music, and soon afterward W. S. Gilbert arrived in a brougham and carried a great parcel of manuscript into the same apartment. Then the principals of Gilbert and Sullivan's opera company appeared one after another and also vanished behind the portals. The door was then closed and locked and the stout stage carpenter marched up and down before it. The occasion was the first reading of the new Gilbert and Sullivan opera, a ceremony that is performed with the greatest mystery and secrecy lest a wicked world should discover the plot and learn the music before the opening performance. The entire company was delighted with the new opera. The scene is laid in Venice and an island on the Italian coast. The motive of the play is the mixed identity of two gondoliers, one of whom is a prince in disguise, these parts being played by Barrington and Courtice Pounds. The two gondoliers are in love with two flower girls, who are Geraldine Umar and Jessie Bond, and the plot

is further complicated by a damsel of high degree, daughter of a nobleman, who is aware that one of the gondoliers is a prince and is endeavoring to discover his identity with a view to capturing him. The father of the high born damsel is one of the leading characters, the part being given to Frank Wyatt, and any amount of fun is derived from the ludicrous situations in which love, vanity, pride, simplicity and ignorance involve the players. The music is said to be of the lightest and catchiest description, and the consensus of opinion of Gilbert and Sullivan's company is that the opera is as good as "The Mikado." The rehearsals begin this week and the first performance will begin on Saturday, November 30. The opera has not yet been named.

...The following paragraph recently appeared in the Edinburgh "Evening News": "Leslie Crotty, the famous baritone, is a thoroughbred Irishman, being born in the city of Galway thirty-six years ago. His father was the rector of the Presbyterian church in that place. Crotty is an athlete, and held the champion belt in his district for three years." A correspondent writes apropos of the above bit of information: "Truly, as Lord Dundreary says, 'He is a wise child who knows his own father,' and a certain popular opera singer ought to be a very 'wise child' indeed, for has not the infallible newspaper declared that he is the son of a Presbyterian rector? Hitherto this clerical hybrid has been unknown, and in the opinion of most people the writer of the statement in question has been guilty of a 'bull.' Be it so. There is fitness even in the form of the blunder. The said dignitary lived in Ireland."

...The committee of the Leeds Festival, which opened on October 9, ventured on an unusual step in inaugurating their proceedings with Berlioz's "Faust," in lieu of the usual "Elijah" or "Messiah." Mr. Corder's new work, "The Sword of Argantyr," and the whole of the third act of "Tannhäuser," formed the evening program for the same day. Bach's cantata, "God's Time is Best," Schubert's mass in E flat and Handel's "Acis and Galatea" were down for the morning of Thursday; while for the evening Dr. Creser's "Sacrifice of Freia," written to a libretto by the late Dr. Hueffer, and Dr. Mackenzie's "Pibroch," written for Sarasate, were the chief attractions. Not less interest attached to the ode, "St. Cecilia's Day," by Dr. Parry, and the ballad, "The Voyage of Mældune," by Prof. Villiers Stanford, which were given on Friday morning and evening respectively.

...Mr. Porel, the manager of the Paris Odéon, is about to make his revival of "Le Mariage de Figaro" memorable by introducing during the entr'actes of Beaumarchais' play the following orchestral numbers by Mozart: (1) overture to "Figaro," (2) the minuet from the symphony in G minor, (3) the allegro from the symphony in B flat major, (4) fragment from the "Jupiter" symphony, and (5) the march from "Figaro." These selections will be interpreted by an orchestra under Lamoureux.

...The baritone Kaschmann, who was recently holiday making in Venice, sang the romance from "Hamlet" into a phonograph. Mr. Coppells, Edison's representative, kept the phonograph, though the baritone protested and even threatened legal proceedings. It would be interesting to know on what ground the plaintiff can proceed. The laws of copyright, at any rate in this country, have not provided for any such contingency.

...The artists of the Dresden Hof-Theatre have recently been forbidden to come back and bow their acknowledgments on the open stage in response to the applause of the audience. They have further been forbidden to bring on any bouquets or wreaths that may have been sent them at the end of the acts. It is easy to perceive the instinct for the artistic unities which is the *raison d'être* for such an arbitrary prohibition.

...Further honors have been showered upon the participants in the Bayreuth Festival stage plays. Since his return to Berlin Emperor William II. has gazetted the appointment as Knights of the Order of the Crown of Prussia, third class, of the three conductors, Richter, Levi and Mottl, as well as the stage manager, Fuchs. These are in addition to the distinctions already conferred upon those gentlemen by the Bavarian Government.

...Mr. Richard Strauss, court capellmeister at Weimar, has completed a symphonic poem, "Don Juan," inspired not by Byron as might be supposed, but by a poem of Lenau. This recalls the origin of Beethoven's "Coriolan" overture, which was suggested not by Shakespeare's play, but by a piece of V. Collin.

...A new grand opera by Smareglia, just produced at the Vienna Opera House, entitled "The Vassal of Szigeth," is said to have been favorably received. The composer, who is an Austrian by birth, but an Italian by training, is known through several operas produced in Milan, Florence and other Italian towns, within the last ten years.

...At the first of four concerts given before his departure for this country little Otto Hegner played with genuine success two of the works he has recently added to his repertory—Weber's "Concertstück" and a Chopin polonaise.

...The wife of the tenor Vandyck, whose interpretation at Bayreuth in the role of "Parsifal" has won him such encomiums, has, within the last few days, presented her husband

band with a daughter. The proud parents have named the child "Iselt," which at any rate shows the singer's loyalty to Wagnerian traditions.

...Berlin is to have a series of promenade concerts like those of Covent Garden, and among the artists to be engaged are mentioned Mrs. Essipoff, Minnie Hauk and Antoinette Sterling, Edward Lloyd, Charles Godfrey, Saint-Saëns, Carl Millöcker, Johann Strauss and Sir Arthur Sullivan.

...A silly controversy has, it is alleged, arisen in Leipzig. Because the authorities of the Church of St. Thomas there propose to consecrate a chapel to the memory of Mendelssohn, the anti-Semites have made the portentous discovery that Mendelssohn was descended from a Jew. Hence the rumpus.

The Tabernacle Organ Destroyed by Fire.

IN the disastrous fire that burned down the Brooklyn Tabernacle, Sunday, the 13th, the magnificent organ was completely destroyed. This news will be received with regret by the thousands who have heard its tones and the organists who have called forth "most eloquent music" from its diapasons, as the instrument has given enjoyment to "all sorts and conditions of men" from every part of the country.

On one never-to-be-forgotten occasion, Gilmore's Band of eighty pieces played Handel's "Hallelujah" chorus with the organ, George W. Morgan being at the keys, and a mistake occurred that will always be remembered by those who were present. Morgan played in D and the band in E flat all through the whole composition. The matter was then explained and the piece repeated, Morgan transposing it a half tone higher. As may be judged, the first performance was something terrible, but when rendered the second time the effect probably excelled in grandeur any performance of that immortal composition.

The last piece ever performed on the instrument was Gilmore's Grand March. The men who had just finished putting in the electric lights requested Mr. Henry Eyre Browne, the organist of the Tabernacle, to "play something," and so, in the bright radiance of the electric lights, the noble organ pealed forth its own requiem.

A few hours later this magnificent work of art, with the noble edifice in which it stood, was reduced to ashes.

The organ was built by Geo. Jardine & Son, contained four manuals and sixty stops. Some of the novelties that distinguished this organ are the powerful "Song Trumpet," the perfect "Vox Humana," a roll of drums, bass drum, cymbals and a chime of bells. To obtain some of these novelties Mr. Jardine made a special trip to Europe.

Rubinstein.

ST. PETERSBURG, October 3.

RUBINSTEIN was a surprise to me. Two generations of music lovers have been familiar with his name and with his works. And when any man celebrates his fiftieth anniversary of active professional life one looks upon him as a veteran. So I expected to find the great Russo-Jewish tonemaster bearing the visible and outward marks of age and its infirmities. But I was quickly undeceived on entering his presence. His stalwart figure rose in greeting, the figure of an athlete or a soldier—erect, vigorous, muscular. His head and face were leonine, more so even than the head and face of Lyof Tolstoi, who looks more like a humanized lion than anything else. Rubinstein's brow is broad and massive, rugged and seamed with thought. He has a rather swarthy complexion, like that of a Tartar or a Turk rather than of a Norseman, and, indeed, he is of Southern blood, having been born near the shores of the Black Sea of Jewish-Wallachian parents. His small eyes are of piercing intensity and are overshadowed by beetling brows. His great masses of almost black hair are scarcely touched with gray. His beard, less face both in feature and expression is almost a counterpart of the Beethoven of sculptors. His whole appearance is that of a robust man of middle life, so far different from what I expected that I must have showed surprise in my manner, for he smiled and said as he greeted me:

"Ah, you expected to see a decrepit old fellow, eh? Well, fifty years do make a long time to be in the harness, and not many of my friends have kept the pace so long. But then, you see, I began work very young. I have been playing in public for more than half a century, but I was only nine when I made my first appearance. So you see that the years of my life are yet a long way from three score and ten. And I think I am good for a few years of service yet."

I asked the great musician if he considered his genius an inheritance. He replied in the negative, except, he added, as a certain musical instinct may be said to be the common heritage of the entire Jewish race.

"My father," said Rubinstein, "had, I believe, absolutely no taste nor talent for music of any description, and would rather have had me follow in his footsteps as a petty provincial merchant. But my mother loved music, and was a clever amateur pianist. My first instruction was received from her when I was about six years old. We had then moved to Moscow, and there I became the pupil of Mr. Villoing. He was a Frenchman by birth, a Russian by adoption, and had received his musical instruction from John Field, who was an Irishman. So you can see that I became a thorough cosmopolitan at the very outset of my career. Well, I worked hard, and I suppose my teacher must have been pretty well pleased with my progress, for when I was nine years old he took me on a concert tour with him. We went as far as Paris, and there for the first time I met Liszt. I can even now well remember the kindly words of advice that he gave me. I wanted to enter the conservatory, but they would not receive me. However, the concert tour was successful. Almost any infant prodigy was bound to be popular in those days, and there were plenty of them, good, bad and indifferent, before the public. So Mr. Villoing took me around, to London, to Amsterdam, to Copenhagen, to Berlin, and goodness knows where else. Then I came back to Moscow for a few years, after which my mother took me and my younger brother Nicholas to Berlin. There I studied composition under Dehn, who was also the teacher of Glinka.

"I was only seventeen years old when I set out alone as a music

teacher to make my way in the world. I began at Vienna, but soon returned to Berlin, from which the Revolution of 1848 drove me back to Russia. Of course it was my ambition to produce a grand opera, and when I was twenty-one I brought my first opera out at St. Petersburg. Two years later a very fortunate event occurred: I made the acquaintance of the Grand Duchess Helena. She was the wife of the Grand Duke Michael, brother of the Emperor. She was a most accomplished woman, although not a musician, and her advice, assistance and influence were of the greatest possible service to me. It was she who suggested and assisted me to establish the Musical Society of Russia. This was in 1854, when, of course, I was no longer an infant prodigy. Then I made another tour of the European capitals, and began composing in earnest.

"Through the good offices of the Grand Duchess Helena I was made Imperial Concert Director, with a life pension. But that brilliant position did not tie me down to the Russian capital. On the contrary, I have been a great traveler. There is scarcely a country on the face of the globe that I have not visited, and scarcely an important city that I have not played in. It was in 1872 that I crossed the Atlantic. The voyage was a memorable one, first, because of my charming companions, one of whom was the prima donna Pauline Lucra; and second, because of my excruciating seasickness. In the spring of 1881 I was in Lisbon, and right in the midst of the one concert that I gave in that city I received the news of the assassination of the Emperor Alexander II, who had been my firm friend and valued patron. It was under similar circumstances at Madrid that I heard of the death of my brother Nicholas."

At my request Rubinstein showed me the various decorations which he has received. There was a large box full of them, many of them of almost inestimable value, but he handled them as though they were the merest trifles; and, indeed, he seems to regard such things very lightly. In Russia Rubinstein is a Commander of the Order of Vladimir, in France he is a Knight of the Legion of Honor, in Germany he is a Knight of the Crown of Prussia, in Spain he is Don Antonio, in Sweden he wears the Cross of Gustavus, in Denmark the Order of Danebrog. When he spoke of the future outlook for musical art his tone was not hopeful. He feared that for many years to come the world would lack both great composers and great performers. Of the musicians of the past whom he knew he spoke with the utmost enthusiasm, especially of Mendelssohn. Schumann and Chopin are also ranked by him in the highest circle of the musical Valhalla.—Sunday "Tribune."

National Society of Professional Musicians.

AT the General Council meeting held in Burlington Hall, London, September 27, 1889, the following resolution was carried unanimously:

That the General Council of the N. S. P. M. desires to convey to the president, treasurer, secretary and program and executive committees of the M. T. N. A. of America its warmest thanks for the extremely cordial reception accorded to its delegate, Mr. Edward Chadfield, at the recent meeting in Philadelphia and its high appreciation of the hospitality shown him on all sides during his residence in America.

Calixa Lavallée, Esq., Chairman Program Committee, M. T. N. A. 136 Tremont-st., Boston, Mass., U. S. A.

There are sixty new students this term at the London Royal Academy, fifty at the Royal College, and no fewer than 450 at the Guildhall School of Music. The number of pupils at the last named institution has now reached the enormous total of 3,400.

The medical side of music has not yet been examined as closely as it should be, particularly in its connection with eye and ear. There are many phenomena regarding the physical part of tone perception that would repay investigation. Women, as a rule, can perceive tones higher than men. The right ear can perceive tones so high in pitch that they are inaudible to the left ear, showing plainly that the two sides of the brain are unequally developed. Most curious is the phenomenon, observable in certain cases, of the sudden obliteration of the sense of pitch; there are, for an example, persons in existence, and they can be found more frequently than is suspected, to whom the highest notes of the piano are inaudible. The transition from sound to silence is sometimes very abrupt, the subject hearing one note distinctly, and another, perhaps, a semitone above it, not at all. One of the most palpable cases of decay in the aural organs occurred with a very famous composer, Robert Franz. His nerves were prostrated by the sudden piping of a locomotive behind him, and a gradual and peculiar deafness set in. One by one the upper tones of the tonal system vanished, until he has become almost totally insensible to high sounds. The liability of all musicians to aural troubles is but a natural result of an overuse of one set of nerves. Beethoven's deafness was unquestionably superinduced by an inherited disease, but it was in all probability aggravated by his profession. Schumann suffered in his later years with false hearing, a symptom of insanity. Blindness attacks musicians at times from the severe strain to which the eyes are subjected in many ways. Bach became blind possibly because of his arduous application to music copying and engraving. Handel was also blind in later years, probably from the cause that weakens the sight of so many musicians—score reading. There is no more abnormal use of the eye imaginable than the reading of a full orchestral score. The eye must not only read horizontally, as in piano music, but must be used vertically as well in a manner that tasks the nerves beyond any other reading that exists. Probably the nearsightedness and weakness of sight that is so characteristic of many musicians, especially in the foremost ranks, is more directly traceable to score reading than to any other cause. There are other diseases which come from a too constant application to one instrument, and pianist cramp is the direct result of exercising one set of muscles only (digital and forearm) and allowing the others to fall into disuse.—Boston "Musical Herald."

Cleveland Correspondence.

CLEVELAND, October 21, 1889.

MUSICAL art has received a new impetus, and the opening of the present season promises a brilliant series of events musical. Mr. F. Norman Adams, a musician and organist of excellent parts, gave an organ recital recently. His program contained a Mendelssohn sonata and one of Handel's organ concertos. The latter, with accompaniment of small orchestra, was the most interesting number of the program, both on account of its novelty and excellent rendition. Mr. Adams is an energetic worker, and is building up a substantial reputation in our city. Mr. O. F. Comstock and Miss Sybil Kasson gave acceptable vocal assistance.

Mr. Henry Miller, connected with the School of Music, gave recently a very interesting violin recital, in which he displayed good technic and excellent taste as a violinist. Mr. W. B. Colson, pianist, and Mr. Searles assisted the concert giver and shared with him the applause of the evening.

Theodore Thomas and Joseffy were here last week. Further comment is unnecessary, save that Joseffy's artistic rendition of Chopin's E minor concerto left an impression never to be forgotten. Such artistic pianism is unique, unexcelled, phenomenal.

Boston Ideals gave us a week of first-class English opera last week. Soloists, chorus and orchestra were all good.

Among new acquisitions to our professional ranks are O. F. Comstock, pianist and baritone, and Mr. Jno. Marquart, violinist. Both gentlemen come to us highly recommended, and will doubtless win for themselves a lucrative clientele. Both will shortly be heard in concert, when evidence of their respective abilities will be forthcoming.

Mr. Wilson G. Smith gave his first recital of the season, assisted by a number of his advanced pupils. The following program was presented with credit to all concerned:

Prelude	Two pianos.	Haynes
a, "Blue Eyes of Spring"	.....	Ries
a, "In Old Madrid"	.....	Tortore
Andante and rondo	.....	Raff
"Flower Girl"	.....	Weckerlin
a, "Babbling Brook" (étude)	.....	Wilson G. Smith
a, Concerto (finale)	.....	Mozart
"Dinna be sae sweet"	.....	Wilson G. Smith
a, "My Lady's Bower"	.....	Temple
Concerto (cadenza, by Reinecke)	.....	Mozart
"Yellow Roses"	.....	Watson
Tarantelle	.....	Bruell
	Two pianos.	

The Cleveland Vocal Society and Philharmonic Orchestra announce the usual series of concerts for the coming season, and in addition to these concerts Mr. N. Coe Stewart announces in his Star Course enter-

tainments a series of six concerts and four lectures. Last year tickets to the Star Course were at a premium, and the present outlook seems to promise a similar condition of affairs, all of which reflects great credit upon Mr. Stewart's managerial ability.

VILKOR.

My Violin.

Art naught but deal, with form and screw and line?
Hast not a soul that answer makes to mine?
Heart speaks to heart—oh, surely mine to thine!
Else, couldst thou thrill as if with thought divine?

Whence come those groans that rend thy throbbing breast?
Those low, sweet tones that fill my soul with rest?
E'en when despair within my heart was guest,
I told thee all, and life again was blest.

Soul or no soul, thou'rt all in life to me;
Scarce dream I dream that is not blest with thee;
Where'er I roam, in sorrow or in glee,
Thou, Violin! a valued friend shalt be.

—N. GRANT, "Chambers' Journal."

Musical Items.

George Metzke has organized a chorus at Pittsfield, Mass., to be called the Berkshire Musical Society. The chorus will give Gaul's "Joan of Arc" and the conductor's Mass in G during the season.

A PIANIST, VIOLINIST OR VOCALIST who has some business ability can secure the management of a musical school or college in a large Southern city. Address "College," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

H. Victor Benham writes to us from Berlin that he is to play at the Berlin Philharmonic on January 20. He left on the 17th for Constantinople to play for the Sultan. In July he will play for Colonne at Paris. Mr. Benham has a busy time ahead.

Mr. Nikisch only confirmed the favorable impression formed of him on first hearing, at the second symphony concert last Saturday evening, in Boston. His read-

ing of the seventh symphony of Beethoven is highly praised by the local critics. Mr. Hekking, the new 'cellist, also came in for a share of approbation for his finished performance of the Goltzman concerto.

MUSICAL NOTES.—That which is unconventional is often considered incorrect. Some quartets by Mozart were returned to him by a publisher "on account of the engraver's mistakes." The new harmonies of the composer were taken for wrong notes. * * * The beauties of nature are deeply felt by true artists. Beethoven loved the fields and woods, and doubtless the "Pastoral Symphony" was inspired by his lonely wanderings in the country. "Weber never saw a beautiful landscape which did not produce in his mind a train of corresponding musical associations." * * * Gluck relates that "the most painfully sublime chorus he ever heard was the simple cry of 'Bread! Bread!' uttered by a multitude in the streets during a time of famine." * * * Certain people are apt to affect a contempt for "mere melody." They forget that while a composer may by study and application attain a fair knowledge of the use of harmony and counterpoint, melody is a rare and distinctive gift vouchsafed to few only, and they often the least cultured in an academical sense. The emotional value of a really good melody far exceeds that of the most elaborate work of the study. The latter may be odorous of the midnight lamp, while the former has the refreshing fragrance of the wild wayside rose, homely, sweet and modest without—"full of dewy wine." * * * The alternation of major and minor chords has been used by many composers. I may instance the introduction to Berlioz's "Te Deum," where the orchestra opens with a full chord of F major, which (after a bar's pause) is answered by the chord of the relative D minor by the organ alone. The chord of B flat major next ensues for orchestra, and after a similar pause is answered by organ with the chord of A minor, to which again the orchestra responds with the chord of C major. The opening bars of Mendelssohn's "Overture to a Midsummer Night Dream" also exhibit an alternation of mode. * * * A happy description of Wagner's music from the adversary's point of view was supplied by the man who said of it: "It is all noise, but it is beautiful noise." * * * It is probable that new modifications of our present diatonic scale may in time come into use. The scale known as the "major-minor," i. e., our usual major scale with the sixth flattened, has already been adopted by modern composers—Chopin, for example.—"Temple Bar."

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

NO TRADE ASSOCIATION.

THE committee appointed under the original resolution of September 17 reported at the adjourned meeting of October 17 that instead of organizing a trade association it is suggested to organize a piano and organ manufacturers' association, for the purpose of giving an annual dinner—a kind of social gathering once a year.

This was Mr. William Steinway's original suggestion in his speech at the first dinner. The officers elected for the purpose of arranging the dinner are: Mr. William Steinway, president; Mr. R. M. Walters, vice-president; Mr. Henry Behr, treasurer, and Mr. Henry Behning, Jr., secretary.

The originators of a scheme for a trade organization had the best of intentions, but it has again been demonstrated that such an organization cannot be effected in the piano and organ trade. Now for a good dinner.

MR. JOHN E. HALL, who has charge of our Chicago office, is on East and will remain here several weeks.

WE cannot state, in answer to an inquiry, whether Mr. Eversole, the special partner of Smith & Nixon, of Cincinnati, is to withdraw from the firm on January 1. We do not know anything about the matter except that such an event has been spoken of.

IT is rumored on the street that Joshua Gregg, the big furniture dealer on the corner of Fifth-ave and Fourteenth-st., contemplates going into the piano business and putting in a large stock of pianos. Mr. Gregg is a great pusher, and such a step on his part would make things boom in the piano district.

THE Liederkrantz Marine Club is building a fine club house near Mr. William Steinway's mansion at Steinway, Long Island; also will erect a club house, boat house, bowling alleys, billiard and sleeping rooms. The heaviest subscriber to the building fund is Mr. Otto Wessel, who put his name down for the amount of \$5,000.

AN esteemed weekly of last Saturday stated that J. Walter Thompson is said to be backing Daniel F. Beatty. This information was published in THE MUSICAL COURIER long ago, but incidentally referred

to in conversation with gentlemen in the trade. Hence the reproduction of this "news" in the polyglot. Long may she shave!

WE learn from a correspondent at Dallas that a Captain E. B. Daggett, of Fort Worth, has bought out the entire interest owned by Frees & Son in the Texas Piano Company, the money going to the Fourth National Bank to satisfy a claim of \$54,000. The goods have been shipped to Fort Worth and Frees is about to start again, representing the Hardman pianos, formerly sold by him.

THE Conover Brothers Company have just concluded arrangements for placing their instruments with the Chicago Music Company, in Chicago. This will probably affect the future of the Miller piano in Chicago. That the Millers were about to make a change in Chicago has been known through their negotiations on the subject. We congratulate the Chicago Music Company on this new move, as the Conover piano is one of the best selling instruments now in the market.

MESSRS. BEHNING & SON have recently opened up new relations with large houses which will affect the extent of their business materially. Three of the firms referred to are the Bollman Brothers Company, of Kansas City; Chas. Schmidt & Co., of Evansville, Ind., and Mitchell, Young & Co., Williamsport, Pa. Another arrangement to handle the Behning piano will go into effect on January 1, and the announcement of the name, therefore, at this time would be premature.

AT the concert given by Edmund Ludwig, a pupil of Nicolas Rubinstein, at the Brooklyn Historical Hall on October 15, the Behr grand piano which was used made a remarkable impression on the musical audience. It was asserted by many of the best judges present that this instrument had particular characteristics for concert purposes and for the use of artists, and Messrs. Behr Brothers & Co. are therefore justified in applying their best energies to the extension of their grand piano trade.

ONE of the most important items of the week is the news that Messrs. J. & C. Fischer have just decided to build on the 100 feet of additional ground adjoining their factory on the west, purchased by them lately, which will enable them to complete the original designs of their already enormous works. Mr. Henry Fischer is on a round trip to the Pacific, and Mr. A. H. Fischer is in Canada. Their new wareroom on Fifth-ave., containing a remarkable number of pianos and at the same time a remarkable number of styles, is one of the great attractions in the piano row.

THE depleted condition of the Shoninger ware-rooms, at No. 86 Fifth-ave., on Saturday afternoon last, augurs well for the future of the Shoninger instruments in this city. Mr. S. H. Rosenberg, in charge of the Shoninger interests here, remarked that the great increase in the number of agencies in the East, as well as the heavy draft which the Chicago branch of the concern is making on the capacity of the factory, has necessitated a further increase in their production. "If our trade continues to increase at the present rate," said Mr. Rosenberg, "we shall have to add to our floor space at the factory by putting up an additional building."

A GENTLEMAN well known in the Chicago music trade, in speaking of the recent Lyon & Healy disruption while in our office a few days since, remarked: "It makes me tired to hear all of this talk about the wonderful salesmanship of George Lyon. He has been smart enough to surround himself with competent men, who handle the bulk of their retail piano business, and they are all instructed to call Mr. Lyon personally when anyone asks for a Steinway piano. That's the way he has made his big reputation as a piano salesman, which he hasn't fairly earned, because it doesn't require a great salesman to sell the Steinway

piano in Chicago. There is a great mass of cultivated people in Chicago who want nothing but the best in everything which they purchase, and they wouldn't have anything other than a Steinway under any circumstances. The Steinway there sells itself, and it is no credit to a man to close the sale of an article which a purchaser comes in prejudiced in favor of and prepared to buy. Mr. Lyon has been to my personal knowledge interested in pushing the 'Lyon & Healy' piano, in the manufacture of which he is interested, and I am absolutely certain that the Steinway sales in Chicago will increase 50 per cent. if the agency falls into the hands of any concern employing enterprising and capable salesmen, who shall not be hampered by instructions to push other goods and to allow only one member of the firm to take the cream of the trade, which cream floated naturally to the top and was easily skimmed off."

STANLEY IS STENCIL.

THE MUSICAL COURIER of October 9 published in its trade notes this one:

Mr. C. W. Marvin, of Detroit, Mich., advertises to sell "Stanley" pianos. Mr. C. W. Marvin, of Detroit, knows enough about the piano business to know that this name can be made to sound dangerously like Steinway and that the use of it has been intended to confuse people and to give them the impression that they were buying something which they were not getting, and therefore Mr. C. W. Marvin, of Detroit, should drop the scheme. It is rank stencil and rotten through and through.

Mr. Marvin writes us on the subject, and the tone of the letter indicates that he does not seem to appreciate the situation. Among other things he says: "The stated editorial asserts that this name (Stanley) is given the piano for the purpose of confounding it with the Steinway, and that it is my intention to in this way confuse the purchasing public."

Anyone who reads the above will notice that we said nothing of the kind. Stanley is an old stencil and was originally gotten up to confuse ignorant people and is apt to do so to-day, but we did not say that it was Mr. Marvin's intention to confuse people. It is not his intention, for he is confusing them whenever ignorant persons—that is persons ignorant of such matters—look at one of his stencil Stanley pianos.

Mr. Marvin continues: "As the article is false in every particular, save that I do sell the instrument, I desire that you shall immediately retract through the columns of your paper the statement you have made, and I request you to further the ends of justice by placing me in possession of the name of the person who furnished this information on which your editorial is based."

Well, we cannot place any name in possession of Mr. Marvin except that of the Detroit paper in which this stencil fraud Stanley piano was advertised. We receive among our exchanges several Detroit papers and in one of them we found the advertisement.

As to any retraction, we fail to see in how far we can retract a word we ever said in this paper against any stencil instrument or stencil fraud box such as the Stanley is. In this State of New York a law now exists that makes it a misdemeanor to sell, exhibit for sale or make stencil instruments, but, like many other laws, it is frequently evaded, although its existence is sufficient greatly to reduce the sale of stencil pianos.

We also firmly believe that under the common law of Michigan a person could not recover judgment against anyone to whom he sold a stencil piano, for a stencil piano is a living fraud, with the fact stamped on its name board. When you sell a stencil piano you sell something which, from its very appearance or character, must deceive the unwary, and this has already, to a modified extent, been decided in a case in Michigan, where the article involved was a piano, although the offense in that instance was less aggravated than is the case with a stencil piano. We have the record of that case printed in THE MUSICAL COURIER files of years ago, and, in fact, our senior editor was one of the witnesses in the case. Therefore a request for a retraction cannot be complied with, and all we can do is to suggest to Mr. Marvin that he should discontinue the sale of stencil goods.

Get legitimate pianos and compete with legitimate instruments, and whenever you hear of a stencil piano notify THE MUSICAL COURIER.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

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STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

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THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

PAUL G. MEHLIN & SONS,

MANUFACTURERS
OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING
*PATENTED*IMPROVEMENTS:*

Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
Bismar Steel Action Frame,
Kindwood Bridge,
Touch Regulator,
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AND

IMPROVED CYLINDER TOP.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

BEAUTIES OF TRADE JOURNALISM.

IN a weekly journal of miscellany, which has a music trade department tacked on to its back part, we have discovered an article entitled "The Question of Trade Mark." This same journal, which has been and is still a stencil fraud advocate—even to the extent of protecting Wissner, of Brooklyn, in the cases just decided against him—gives us some information about trade marks and stencils which is as inaccurate as the rest of its contents. We are startled by its statement that "the new trade mark law in this State makes it a criminal offense to copy or imitate a firm's trade mark." It has always been an offense under the law—under the common law—in this State and in every other State, to "copy or imitate a firm's trade mark," and wherein the new trade marks law differs from those previously in existence is in its making it a misdemeanor to stencil a piano with a name which does not truly indicate its origin and is therefore intended to mislead and deceive the public. This law, which THE MUSICAL COURIER was instrumental in having passed, in accordance with its regular stencil fight, was published in full in our columns last March, some seven months ago, so that it is no longer a "new trade mark law," and the paper which prints the absurd article in question has had never had the independence to come out and fight the stencil fairly and squarely—never the independence or even the common newspaper enterprise to print this law. Seemingly to accent their ignorance they state that:

To register a trade mark is an easy and inexpensive matter. All you have to do is to send two facsimiles of the stencil or trade mark to the Librarian of Congress at Washington, and inclose \$1 with them. The trade mark will be duly recorded, and you will receive an official notification of the fact, which will give you a legal standing in a court of law.

The truth of the matter is that to register a trade mark one copy must be furnished to the Patent Office mounted or drawn on drawing paper, and ten copies must be sent unmounted, accompanied by a written description, a statement as to its use, with an affidavit thereto, and a fee of twenty-five dollars. There are other minor rules to be conformed with, so that it is generally best to have the matter attended to by a reputable lawyer, which brings the cost up to about \$40 or \$50. Besides this a trade mark must be "a distinctive or special name or title for an article, or a device, design or stamp or combination thereof applied to merchandise, &c." The mere business name of a person or firm is not registrable as a trade mark. For instance, the name "Chickering" cannot be registered as a trade mark, nor can the words "Chickering & Sons." Therefore, Messrs. Chickering & Sons and Messrs. Steinway & Sons each have a distinctive trade mark registered—Steinway's being a lyre partly formed by the letters S and S, the initial letters of the firm, and Chickering's a lyre surmounted with a star and the word "Excelsior." Messrs. Steinway & Sons use theirs in their pianos inside and out; Messrs. Chickering & Sons do not, and therefore allow their trade mark to lapse. That this misinformation is on a par with the other matters concerning the trade which are contained in this paper we need only give a few recent instances to prove.

As an example, in a reported interview with Mr. Geo. W. Lyon, regarding the recent dissolution of his firm, it is stated that "Mr. Marshall, of Marshall & Wendell, Albany, N. Y., was present." According to the files of THE MUSICAL COURIER, which is always correct, "Mr. Marshall, of Marshall & Wendell, Albany, N. Y.," departed this life on Monday, January 30, 1888. It may be that the representative of the paper was laboring in the throes of one of his occasional conditions in which he sees things which do not exist, or possibly the interview was held by the member of its "force" who is now so intensely interested in occult Buddhism and other mysteries of the East, and he may have called up Mr. Marshall, which would account for the statement that "Mr. Lyon was laboring under very great excitement," but most probably the gentleman present was none other than Mr. Wendell.

A great crow has been made that the same weekly secured the first news of the dissolution of Lyon & Healy. The dissolution took place on October 7. No news of it reached New York until Wednesday, October 9. THE MUSICAL COURIER of that week was then in the hands of its readers. Need more be said?

As an instance of the extent to which they carry the "sickly puff," take this item: "Enterprising Jacob Doll has made another addition to his large and extensive business in the shape of a string department." In the advertising pages of THE MUSICAL COURIER for years and years back will be found the advertisement of Mr. Jacob Doll as a maker of strings. Among the advertisements of the very paper which publishes this very

item of "news," as they call it, will be found Mr. Jacob Doll's advertisement as a string maker. What do you think of it? And so we might go on, but space for live matter forbids. Not only are these people ignorant of the first principles of piano and organ construction, ignorant of music itself, supporters of fraudulent practices in the stencil business by advertising and puffing them, but they are too ignorant or too careless or too something else to follow the commercial events of the trade and properly to report them and intelligently comment upon them. Again, what do you think of it?

THE PATENT SIGN IN PIANOS.

IT should be of interest to piano and organ manufacturers to investigate the laws regarding their protection in the use of patents. It is the common practice to find cast in the iron frame of a piano various dates of patents which are embodied or are supposed to be embodied in the instrument. Under existing laws the maker of any article which is patented is required, in order fully to protect himself, to give not only the date but number of the patent, and if but an integral part of an article is patented its technical name, together with the date of issuance and number of the patent, must be given on some place in the article where it may be plainly seen. For instance, if you are using a tuning device which you have patented it is not sufficient to cast the date of its issuance on your plate, but you must state clearly "Tuning Device, Pat. Jan. 1, 1889, No. 111,111,111;" "Swing Desk, Pat. Jan. 1, 1889, No. 222,222,222," &c. While you do not actually invalidate your patent by not attending to these required specifications, you may be able to save yourself much trouble in litigation by being well within the requirements of the law.

STATUS OF THE LYON & HEALY PIANO.

A PECULIAR status may now be occupied by the stencil Lyon & Healy piano. It is known that Mr. Lyon has the chief interest in the Marshall & Wendell Piano Company, Mr. Wendell having been here with him last week. The old firm of Lyon & Healy will be known, after completion of arrangements now in progress, as the Lyon & Healy Company, with a capital of \$350,000. Now Mr. Lyon, however, controls the factory where the Lyon & Healy piano has been made, but that factory is not called Lyon & Healy but Marshall & Wendell.

Should he go into business again, and he is likely to do so, he will sell the Marshall & Wendell pianos as he formerly did, and yet he cannot sell them as Lyon & Healy pianos, for Lyon & Healy is the name of another firm. He must sell them either under his own stencil or legitimately as Marshall & Wendell.

The stencil Lyon & Healy has proved very remunerative to that firm and the new Lyon & Healy Company might be tempted to use it on pianos they could buy; or, better still, they may make pianos and call them very properly Lyon & Healy pianos. These or any other pianos would very naturally be instruments that could not embody the absurd patents Mr. Lyon has in his pianos and would be totally different from the instrument now known as the Lyon & Healy piano.

Yet the present Lyon & Healy piano would be the instrument Mr. Lyon would sell. He could not sell it as Lyon & Healy. The Lyon & Healy Company would advertise the Lyon & Healy piano. Mr. Lyon would advertise either the Marshall & Wendell piano, the only proper thing to do, or the Lyon piano.

Now comes the pinch. What could he say to intending purchasers who would know of a Lyon & Healy piano, sold by the Lyon & Healy Company? Could he say that that was not the same piano he had sold for years past? If he does, the parties would say that a dissolution of copartnership does not alter a piano. If he says: "This is the same piano I sold as Lyon & Healy," the parties would naturally ask how it comes that he took an original piano with him, and yet on the other stood the name of Lyon & Healy.

These are some of the perplexities of the stencil. "These are my pianos made by me," Mr. Lyon would say. Well, if that be the case, where are those Lyon & Healy pianos made? There must be a Lyon & Healy factory. Did he leave that with the Lyon & Healy Company and yet now states that the piano they sell is different and his is the piano formerly known as the Lyon & Healy?

Mr. Lyon has certainly pushed the Lyon & Healy pianos for more than they were worth. He has pushed them ahead of everything, for they represent the creation of his brain, his progeny, and he was naturally more

fond of them than of any other pianos, just as THE MUSICAL COURIER has maintained for years past. The name of the Lyon & Healy pianos has, in consequence, become valuable as a piano trade mark. The Lyon & Healy Company get the benefit of this accumulated reputation, no matter on what kind of a piano they stencil that name.

This case is one of the neatest and most instructive lessons in the stencil culture we have yet met. Had Mr. Lyon followed the advice of THE MUSICAL COURIER and sold his pianos under their legitimate name, Marshall & Wendell, instead of getting angry at us and patronizing stencil music trade papers to controvert our proposition, he could have walked out of Lyon & Healy's with his piano pet under his arm and gone forth with a legitimate infant of his own to bring up, and now the illegitimate specimen belongs to the Lyon & Healy Company, and they will get the benefit of its services. Stick to THE MUSICAL COURIER and you will get along all right.

BRAUMULLER CATALOGUE.

OF the number of catalogues which we have had occasion to speak of this fall probably the briefest, neatest and most elegantly gotten up is that just issued by the Braumuller Company. The illustration of the Braumuller harmonic scale, showing its originality of construction, is simply a work of art, and in no book we have ever seen, either in America or Europe, has there appeared a cut which more clearly and correctly shows the scale drawing of a piano in all of its minute details. The same excellence runs through the illustrations of the various styles of cases. THE MUSICAL COURIER has spoken before of the special feature of the piano itself, and the high place we gave it among pianos at its price is additionally warranted by the latest productions we have seen at their factory. Everything is now in full swing in their new building, and dealers looking for "a first-class instrument at a fair price" will not go amiss by corresponding with or personally visiting the Braumuller Company. To those interested in the technical points of construction the following statement made in this catalogue will explain the particular points claimed:

In drawing the scales for the Braumuller piano every effort was made to arrange on scientific and acoustic lines the string lengths, so as to produce vibrations as perfect as possible in conjunction with the most evenly balanced strain power, and these efforts have been most successful. A most important feature of the scale is the harmonic complement, which adds acoustic peculiarities to the effect. This harmonic scale is perfectly new in its arrangement. The peculiarity is that the mathematical length of the hitch extends from the treble end to the centre bar, these being the only sections where advantage can be had by acoustic lengths, so that every note has from one to five sympathetic vibrators in the upper notes. This is a very valuable improvement in the construction of the Braumuller piano and is evidence of the skill and care which have been expended in the manufacture of the instrument. In conjunction with this a plate is incorporated the construction of which gives special strength to the centre of the instrument and forward of the line of greatest strain or tension. This is accomplished by a thorough brace system, consisting of a centre bar so arranged as to have great strength over and forward of the bridge on the sounding board, so as to obviate the usual method of cutting away the portion of the bridge under or opposite the iron bars.

Generally the notes on either side of the iron bars in many uprights differ in tone quality, and this difference is due to the practice of indenting the sounding board bridge where the bars cross it. In the Braumuller piano this has been obviated by the construction of the plate. The plate is not connected by the usual nose bolts to the posts in the back, but by a series of connecting braces is made sufficiently firm to rest independently in the case.

The plate is an open plate, as it shows the section of the pin block actually used for the pins, and this system obviates any objection to the full plate.

The upper part of the plate, being extended to the top of the pin block, has a ridge bar running the full length of the piano, with which the ribs of the plate are connected, making a powerful brace to meet the natural tendency of the pin block to press forward.

Another feature of the Braumuller piano is that the action, which is set upon strong and neatly designed metal brackets, is attached to the plate by means of wood dowels and screws, so that the metallic connection is separated, thereby rendering it slightly elastic and not liable to be noisy or subject to atmospheric changes; also, by means of being attached by three screws, is easily moved, and for regulating there is no necessity to take the action out of the piano.

A new and excellent innovation is the trapwork attachment which is simplified by the use of short damper rods running only from the key bed line to the action, and meeting at the lower end a lever attached to the bottom of the key bed, and swung in a fulcrum, the attachment to the pedal foot being completed by a steel rod. The entire contrivance has about one-third of the usual centres or bushing points, and squeaking and other defects are reduced to a minimum.

The top of the piano is arranged so that it can be moved, as it is screwed on instead of being glued, thus enabling carmen in taking these instruments into a house to detach the top if necessary, and when the instrument has been placed in the room they can easily screw the top on again.

The sides of the plate are screwed to the side of the case. The bottom panel frame goes in on corner guides instead of dowels, so that it can easily be taken out and not in any way mar the bottom rail.

The case bottom is also screwed to the plate, so that it cannot be in any way affected by any climatic changes, but is firmly fixed. The back of the key bottom is also screwed to the plate.

Our new extension music desks used in our upright grands, as also our new swing desks used in our boudoir uprights, are decided improvements on those now in general use. Our cases, which are made of hard wood and double veneered, are finished in rosewood, ebony, mahogany and French walnut.

ESTABLISHED 1880.

THE

INCORPORATED 1885.

SCHUBERT PIANO.

A PIANO THAT EVERY DEALER SHOULD HANDLE.

Thoroughly Constructed, Attractive in Appearance, Brilliant in Tone, Reasonable in Price, Fully Warranted.

Apply for Territory to the

SCHUBERT PIANO COMPANY,

PETER DUFFY, President.

Factory: East 134th Street, bet. Lincoln and Alexander Aves.
NEW YORK.

ESTABLISHED 1846.

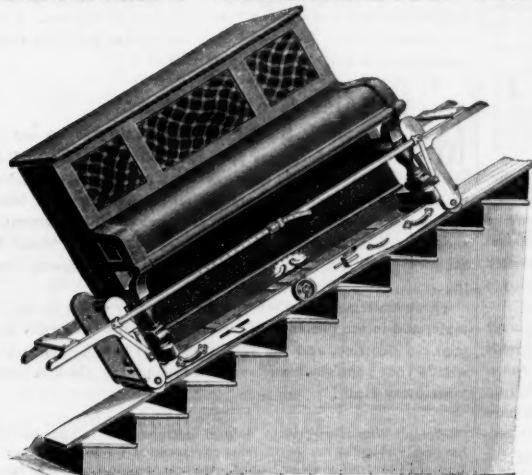
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Title Samples
and Price List free
on application.**C. G. RÖDER, LEIPSIQ**
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Music Engraving and Printing, Lithography and Typography,

Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

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PIANO ORGAN WORKS,
HAZLETON, PA.

For Price and Territory address the Manufacturers.

REYNOLD'S COMBINATION PIANO MOVER.

THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

SEND FOR PRICES
AND CIRCULARS
TO

SHIPMAN, BRADT & CO., Sole Manufacturers 224 Main St., DeKalb, Ill.

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OF THE

FIRM OF GEHRLING, ESTABLISHED 1841.

CH. GEHRLING'S SON

(Successor and Patentee),

59 Rue de l'Ourcq, PARIS, FRANCE.

SILVER MEDAL, - - - - PARIS, 1878.
GOLD MEDAL, - - - - MELBOURNE, 1881.
DIPLOMA OF HONOR, - - ANTWERP, 1885.
GOLD MEDAL, - - - - PARIS, 1889.**ACTIONS FOR UPRIGHT AND GRAND PIANOS.**

MANUFACTURED ESPECIALLY FOR PIANOS

MADE IN THE UNITED STATES.

Catalogues Free on Application.

Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885
Two Silver Medals, London, 1885.**C. CHEVREL,**

Designs and Firm Names for Fall Boards a Specialty.

MARQUETRY OF ALL KINDS FOR PIANOS AND ORGANS.
FRETWORK WOOD PANELS.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,425 and 427 East Eighth St., East River,
NEW YORK.**C. H. HENNING,****Piano Manufacturer,**

341 East 11th Street,

Bet. 1st and 2d Aves., NEW YORK.

CHASE
BROTHERS'
PIANOS

WITH THE

CHASE PATENT SOUNDING BOARDSAre Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.

OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.**ZEITZER & WINKELMANN****PIANOS,**

BRAUNSHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION
CHEAP PRICES AND
BEST WORKMANSHIP.**LADIES! ATTENTION!**

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the

PERFORATED CHAMOIS SACHETS,

the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail, price 25 cts. THORPE & CO., Sole Manufacturers, 80 Courtlandt St., New York.

BOARDMAN
& GRAY:
PIANOS

ESTABLISHED 1837.

Factory, 543, 545 & 547 Broadway,
ALBANY, N. Y.

STEINWAY IN CHICAGO.

The Theory of Branch Houses Carried Out.

AT the suggestion of Mr. William Steinway we applied to Mr. Nahum Stetson for later particulars on the subject of the condition in Chicago brought about by the dissolution of the copartnership of Lyon & Healy and its effect upon the status of the Steinway piano in Chicago.

"Nothing of more importance can be said at this juncture than that it has been definitely decided to establish in Chicago a branch house for the sale of Steinway pianos on a plan somewhat similar to that of the St. Louis, Kansas City and Pacific Coast branches" at some future time said Mr. Stetson. "That much has been definitely concluded."

"And how about the Gabler pianos sold by all your branch houses?"

"We have not seen Mr. Gabler on the subject, but I believe the Steinway and the Gabler make a good combination in our branches. Besides this, Mr. Gabler is a gentleman with whom business can be conducted on a large scale, for he commands abundant capital and is a man whose decisions are prompt, and once when made can be depended upon."

"Now, Mr. Stetson, who, if we may ask, has been selected as manager of the branch?"

"That question is premature. In fact, I do not believe we know ourselves. I going? Why, I would not leave New York under any circumstances, and thus sever myself from the parent house; and when I come to think of it, let me tell you that competent managers—men who have position in society, who are morally clean and who are adapted for so responsible a place as managers of a business so peculiar as the piano business—are rare. How many could you suggest?"

We were not suggesting, so we asked Mr. Stetson what he knew of Mr. Lyon's plans.

"Nothing. Mr. Lyon states that he is going into business. He has been in Philadelphia, and was in Boston until last night—he and his friend Mr. Potter. But I cannot speak of his plans. For the present the Steinway piano remains with the Lyon & Healy Company, and will until further notice."

"Is there any truth in the statement published in a music trade paper to the effect that Gabler had put money in the new Lyon & Healy Company?"

"Nonsense; the statement is absurd. There is nothing further to say," replied Mr. Stetson, "because nothing has been developed beyond what I tell you. It requires time for matters of such moment as this to crystallize, and all interested parties must wait until then."

Such was the *status quo* on Tuesday morning as we tardily went to press.

The Committee on Rumors.

The past was one of the busiest weeks of the committee on rumors and they had their hands full from morning until night. One of the most crushing reports they issued was to the effect that Mr. Lyon had been at Chickering & Sons' office for nearly a half day in close and confined conversation to take into consideration an offer from Chickering & Sons, who wanted to dispose of their New York retail business and simply present it to Mr. Lyon; give it away, so to say. This rumor caused wild excitement and Frank King was beset by all he met, while the knowing ones whispered to each other, of course, knowingly.

Next came a bombshell which, after explosion, showed that Chickering & Sons wanted Lyon to go to Philadelphia and assume the control of the Chickering agency, as Mr. Bellak had not been doing what was expected of him.

Then it was said that Frank King had urged Gildemeester to make a proposition to Lyon to take the Chickering piano for Chicago, notwithstanding the arrangement with the Chicago Cottage Organ Company.

But the committee on rumors had again failed to make good its assertions, for upon being questioned by THE MUSICAL COURIER Mr. Gildemeester quietly said: "I have not seen Mr. Lyon to speak to in six or eight months, and, as for Mr. Chickering, I do not think Mr. Chickering has seen Mr. Lyon in a half dozen years."

The committee, it seems, was doing very poor work, but they kept it up.

They next had it that Mr. Lyon and Mr. Peck, of Hardman, Peck & Co., went all over the ground with the object to make a great deal. There was no representation of the Hardman piano in Chicago the in-

strument is known as a great "seller," and the thing had a plausibility about it that justified us in calling on Mr. Peck. "We certainly want a large representative Chicago house to take hold of the Hardman piano, and if we cannot soon get the house, why what's the matter with our going there ourselves? However, they must make the Hardman piano the leader. As to Mr. Lyon, is he going to open there on his own account?"

We did not know, we came for information, the committee on rumors having asserted that Mr. Lyon had the Hardman piano in view in case he did not succeed in entering the proposed, or supposed, Steinway combination.

"Well," said Mr. Peck, "I don't know anything about it. Is Mr. Lyon going to open for himself in Chicago?" As that was all we could get out of Mr. Peck we departed with a little more confidence, however, in the committee on rumors.

HARDMAN IN CHICAGO.

THE following correspondence, containing information the importance of which will be duly appreciated, explains itself:

THE MUSICAL COURIER,
25 EAST FOURTEENTH-ST.,
NEW YORK, October 21, 1889.

Messrs. Hardman, Peck & Co.:

DEAR SIRS—We have a report with limited details only to the effect that you will shortly open a branch house in Chicago. Please send us, in writing, additional information on the subject, as we shall publish the news in this week's paper, of which the forms are about to be closed.

Yours respectfully, BLUMENBERG & FLOERSHEIM.

HARDMAN, PECK & CO., 138 FIFTH-AVE.,
NEW YORK, October 21, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—In answer to yours of even date, we beg to say that our plans for Chicago are not far enough advanced to give you anything to publish in your paper. As soon as we can we will send you full particulars for that purpose.

Yours truly, HARDMAN, PECK & CO.

DECKER BROTHERS report that trade with them thus far this year is larger than during the same period in 1888, and that there is a particularly large demand for their grand pianos. Reports from their agents in all sections are highly satisfactory and the prospects are that 1889 will show gratifying improvement over last year.

THE Smith American Piano Company have issued their preliminary announcement on the "Regal" pianos in form of a pamphlet, giving a description of the instrument to some extent and a sketch of the theory controlling the construction of these instruments. They are made under letters patent dated August 20, 1889, and a full description of these remarkable pianos will be published in these columns within a short time.

Emerson Piano Company.

WE take this from an article in the Waltham, Mass., "Tribune":

The Emerson Piano Company was founded in 1849, Wm. P. Emerson being the originator of the Emerson piano and one of the original members of the firm. The present members are P. H. Powers, treasurer, who attends to the finances and the management of the wholesale and retail departments; O. A. Kimball, who has charge of the mechanical departments, buying of stock, &c., and the general superintendence of the factory, and Joseph Gramer, best known by the fraternity as Pa Gramer, to whose skill in designing and construction of scales and musical appurtenances is due much of the present high standard of the company's product.

The factory occupies 150,000 square feet of floor space, the building being five stories front, four in the rear, and every available inch of this vast space is in use, occupied by one or more of the many details that go to make the perfect finished whole. In the factory alone are employed over 300 skilled mechanics, while the total number of the firm's employés reaches in the aggregate 700 persons.

The value of the stock and plant when last noted was over \$300,000, while the total investment, including finished goods unsold, stocks and fixtures of retail and wholesale departments, was nearly \$500,000. One item, that of lumber in process of seasoning, and valued at \$70,000, shows the magnitude of this business and offers a valuable opportunity of realizing why this company is rated as one of, if not actually the largest concern of its kind in the world. At the time of this visit there were 2,600 instruments in course of construction; the employés were working over time to catch up with

orders already accepted and filed, while the demand at headquarters seemed if possible growing in volume each day.

The noticeable facts developed during the "Tribune" man's inspection, which, by the way, was unexpected, were the great care exhibited, not only in the workmanship, but in the selection of the stock used—even those parts which, once covered, are never seen again, are made of the soundest timber, while the fitting and shaping is as carefully done as if the work was to be exhibited daily. The same rule governs in "voicing" or tuning the instruments. Time and again they are gone over by specialists, whose sole duty is to detect and correct minor faults, which, though not discernible to the sense of touch or hearing of one not an expert, yet bars their product being rated as "finished and passed" until these defects, slight though they be, are eradicated. To these methods is due the high appreciation of the "Emerson" which exists throughout the world, and, while doubtless the firm could produce at less expense a piano that would equal the average make, their determination to continue under the present methods assures continued confidence and that reward which only merit of the best grade can obtain.

F. Frickinger.

OLD Frickinger, one of the very oldest piano and piano action makers in this land, died at Nassau, N. Y., at the age of 83. He had recently disposed of his action factory, from which for many years nearly all the actions used by Albany piano manufacturers were drawn. Frickinger came to this country from Germany in 1840 and accumulated quite a competence as piano and piano action maker. Mr. Peter Strauch, of Strauch Brothers, learned the action trade in Frickinger's factory.

Dealers' Battles.

Several weeks ago the "Times-Star" contained a story of a little sharp practice employed by the Steinerts to circumvent their rivals in the piano business; how when a certain Mr. Hoffman, of Avondale, had ordered a Steck piano from A. Krell, on Fourth-st., he had gone to Steinerts' soon after and requested that a Steinway piano be sent to his home on trial, so that he could have an opportunity to compare the merits of the two instruments at his leisure; how the Krells had promptly filled the order, and how the Steinerts in sending out their Steinway discovered the Steck piano in the Hoffman house, and had, without as much as by your leave, sir—in fact, while nobody was witnessing them but a Hoffman domestic—loaded the newly arrived Steck piano on the wagon on which they had just brought a Steinway, and hauled it back to Fourth-st. and deposited it in front of the Krell store. The story was told with all the garnishment possible, not omitting to sarcastically quote from the elder Krell that the "Steck piano never takes a back seat," &c.

Of course the article was keenly relished by the Steinerts, notwithstanding their assertion that their men in removing the Steck piano had acted on their own responsibility; so keenly indeed did they relish it that they procured its reproduction in the Steinways' musical organ in New York city, and the impression went broadcast that a Steinway was victorious in a comparison with the Steck.

Now, what was the sequel to the whole business? Mr. Hoffman, indignant at the liberties that the Steinerts had taken in removing from his home a Steck piano which he himself had ordered sent there, demanded its replacement at once, and then the comparison between the two instruments progressed as he had originally intended. The upshot of the comparison was a corroboration of the elder Krell's statement. The Steck did not take a back seat. It was made the chief ornament in the Hoffman home, and the Steinway, a few days ago, had to get into the shadows—had to go, and go, too, by Mr. Hoffman's order. It had been carefully compared and had lost. The Steck had triumphed. Thus it is ever being fulfilled that

Truth crushed to earth shall rise again—
The eternal years of God are hers;
But error, wounded, writhes with pain,
And dies among his worshippers.

AN article of a similar nature appears in this paper referring to a skirmish between two dealers in St. Paul; it will be found in another part of the paper. And yet there are people who harbor the Utopian idea that the piano trade can be induced to combine on any vital trade question. We doubt if they will be able to take more than a few dinners together and the dinners will be attended by a limited number of members of the trade. The whole piano and organ question is one of intense competitive impulse, and under the strain the competitors are not expected by sane men to affiliate. It is not human nature. They will fight, and that is just what they should do. It made most of them rich.

Miss Stetson's Reply.

MR. NAHUM STETSON is known to be a man of extraordinary application, and can be found at Steinway Hall from early business hours until late, and during the past few weeks he has worked after the usual hours. Mrs. Stetson naturally protests against such behavior, and recently suggested that her husband had better take his bedstead to Steinway Hall and save himself the trouble of going and coming.

These matters were discussed the other day at the breakfast table, and in the presence of the only child, the two-and-a-half year old Beatrice, and the father playfully asked, "Beatrice, what's your papa's name?" In an instant the child replied, "Steinway Hall!"

—Joseph Witner, importer of musical instruments at 93 Chambers-st., has been sold out by the sheriff under an execution for \$2,536 in favor of Emanuel Glauber for money loaned. He has been in business 20 years, carried considerable stock and also operated in real estate. Collections have been slow, and he met with losses by bad debts. He owes about \$10,000 in Europe.

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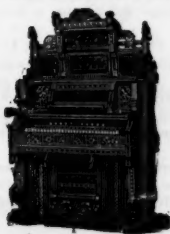
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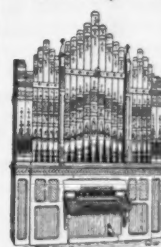
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Mr. Harry D. Low's Wedding.

A QUIET but pretty wedding was solemnized Wednesday at St. Francis Xavier's Church, Rev. Father McKennon officiating. The bride was Miss Kathryn M. Ford, daughter of the late Dr. George Ford, who was for over forty years physician in chief at Ward's Island. The bridegroom was Harry D. Low, who has been for the last eighteen years in a responsible position with the firm of Steinway & Sons. A reception followed at the home of the bride's family, and among the hundreds of guests were Mr. and Mrs. William Steinway, Mr. Charles Steinway and Mr. George Steinway, Mrs. Paula von Bernuth, Mr. Charles F. Tretbar, Mr. N. Stetson, Mr. T. H. Hempsted, Mr. T. F. Petri, Mr. O. R. Steins and Mr. E. Ambuhl. The happy couple started on a trip for the South.

The "Everett" is Genuine.

OFFICE OF THOMAS & BARTON,
AUGUSTA, GA., October 10, 1889.

Messrs. Blumenberg & Floersheim, Editors of the Musical Courier, New York:

GENTLEMEN—It is being reported here by unscrupulous piano agents that the Everett Piano Company have no factory, and that the instrument is only a low grade "stencil."

In rebuttal of this and in justice to the above company and its representatives, we will take it as a special favor if you will kindly have published in your well informed and authoritative paper a description of the magnitude of the "Everett" workshops, where located, the number of employes and their ability, the class of work executed, the weekly or annual output, the general public verdict, the standing of the company and its officers, or any other information calculated to instruct the public and crush out the dissemination of such untruthful and unjust statements. Yours very truly,

THOMAS & BARTON.

The "Everett," as the piano is designated, manufactured by the Everett Piano Company, of Boston, is a genuine, legitimate piano made by an incorporated company consisting of some very wealthy gentlemen. It is an instrument that has had a truly marvelous success within the very few years now covering the existence of the company, and this, in itself, is a refutation of any charge that it is not a satisfactory instrument to dealer and retail purchaser both.

The factory in Boston is a model piano factory, so considered by many manufacturers who visit it to follow the plans and the system of Colonel Moore, who has charge of it, and who has originated many of those practical novelties in factory discipline and methods of application of work that make his factory a model one. The number of employes is, we believe, now over 200, with a number of workmen in collateral departments. The standing of the company is unexceptionable, and the verdict of the public regarding the Everett piano is shown from the fact that the weekly output averages throughout the year about forty-five pianos, and during busy seasons, as at present, as high as seventy-five a week. The company is with THE MUSICAL COURIER in its fight against the stencil.

Hart's Exhibit.

AMONG the chief attractions at the Shreveport, La., fair, will be the piano exhibit made by Mr. Junius Hart, of New Orleans, showing among other standard pianos which he so successfully handles the Emerson, a piano famous throughout the length and breadth of the land for its many sterling qualities. In thus presenting North Louisianians with specimens of his musical instruments, particularly the Emerson, Mr. Hart is actuated by that public spirit which characterizes him as a representative factor in a gathering which must, of necessity, be conducive to the general good of the community. At the same time Mr. Hart embraces the opportunity of ocularily and aurally demonstrating the value of his pianos, which, if seeing be believing and hearing is any evidence of the value of harmonious sound, cannot but convince visitors of the merits of the Emerson as a thoroughly first-class piano, musical and durable, at a price within the means of all. Mr. Hart, however, realizes that, in spite of his reputation for fair dealing and accuracy of representation, there are those who might class his praises of the Emerson as simply an agent's word to sell his wares. For this reason he emphatically says: "Don't take my word for it, but ask those to whom I have sold the Emerson piano and hear what they have to say." And thereupon, strong in the consciousness of their unqualified approval, he gives the

names of a few among the many of his patrons in Louisiana, Mississippi and other States, relying upon them for a just verdict. Thus, there is no occasion for him to plead the cause of the Emerson. It speaks for itself in its music and through the mouths of the multitudes who find in it a piano combining every essential quality of a pianoforte—elegance of design and finish, purity, strength and sweetness of tone; great volume of power, together with an even and perfectly balanced scale; a delicate and elastic action, capable of producing the finest gradations of tone or of being forced to the same extent as the grand; unexampled durability and ability to withstand climatic changes and severe usage.—Exchange.

Coming to the Front.

OFFICE OF DAVIS BROTHERS,
SAVANNAH, GA., October 14, 1889.

New York Musical Courier:

GENTLEMEN—We write you to let you know that our firm has a very fine exhibit of pianos and organs at the Piedmont Exposition, now being held in Atlanta, Ga. In the piano line we have the Conover and Harrington pianos; organs, Story & Clark. We have one of the prettiest booths in the building and the instruments are attracting a great deal of attention. One of our firm is now on the grounds. We also have a big display of "The Old Homestead," our publication. We have printed 25,000 extra copies that are being given away daily to the visitors.

Among the piano and organ firms represented are the Estey Organ Company, of Atlanta; Freyer & Bradley and the Cooper Piano Manufacturing Company. There is no question about it. The Conover is coming to the front in our territory very rapidly. We are selling them as fast as we can get them. Of course, the Harrington has been a favorite in this section for quite a long while. The Story & Clark organs are the coming organs of the world.

Yours with kind regards,
DAVIS BROTHERS.

The Sweet Bells Jangled.

Interesting Controversy Between Musical Dealers.

A MUSICAL racket is in prospect. R. C. Munger, local agent for Decker Brothers, claims that their piano is the official instrument of the Campanini-Whitney tour, that they furnish the advertising matter, which was clipped and defaced and the Steinway pasters used instead, and that an attempt will be made to use the Steinway instead of the Decker at the concert to-night.

At Mr. Munger's establishment it is also stated that the Deckers have ordered him to have a piano at the church to-night.

"Oh, that is one of Ross Munger's bluffs," said Mr. E. C. Murdoch, as he looked up from the People's Church seat plan at Dyer's.

Mr. Murdoch is the manager of the Star course and has the whole matter in hand. "I don't see how he can furnish the piano when my contract states explicitly that I am to do it. My preference is the Steinway, and nothing but a Steinway will be used. If there is any trouble I shall enter suit. Those people can't bluff me. See, here is my contract."

The document bore out the speaker's statement. As for the defacement of the circulars, he said that the printed matter was furnished under contract and that he did not purpose advertising the Decker when he was pushing the Steinway.

"As a matter of fact," said Mr. S. H. Dyer, who sat near by, "the local agent of any piano considers it an honor to have it named in the same breath with the Steinway, which, perhaps, accounts for the effort being made."—St. Paul "Daily News."

Original Ellis.

MR. J. C. Ellis, of that hotbed of piano competition, Cleveland, Ohio, deserves credit for an original advertising scheme which is set forth in a pamphlet which we have received. Mr. Ellis says that

Having enjoyed a large and successful sale of pianos and organs in 1889, and believing that valuable favors should not always be one-sided, we have decided to show due appreciation of our splendid patronage by placing at the disposal of our customers this elegant Sohmer rosewood cabinet grand piano, valued at \$1,200, to be given by our patrons as a Christmas present to some religious, charitable, educational, temperance, medical, musical, secret or other distinct organization, society, order or association for the promotion of public welfare in Northern Ohio.

The presentation of this piano will take place at a grand complimentary concert to be given at Ellis Hall, a large and handsome music hall built especially for concerts and the exhibition of an immense stock of pianos, such as no other modern piano store could accommodate.

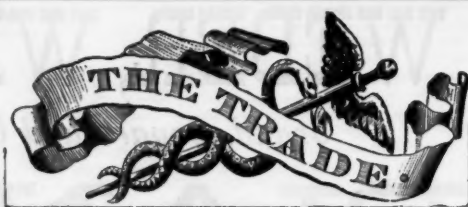
Every bona fide customer who has purchased a piano or organ from us during 1889 will be provided with a free ticket that will admit two persons to this entertainment. Each purchaser shall have the right to cast a vote, in a sealed envelope, in favor of any organization in northern Ohio.

The piano will be on exhibition in our large display window after October 1, 1889, and will be on our stage the night of the concert. When the program is finished all the voters' envelopes will be opened by well-known, disinterested individuals, and the name of the fortunate organization having the largest number of votes will be announced. A full bill of sale will at once be executed in favor of the successful organization, and the presentation will immediately take place.

All persons are respectfully requested to examine carefully into the details of this plan to give away a fine piano. It is not a drawing, and has no lottery or chance tendencies. It simply gives our customers the opportunity to determine to whom they desire to present this excellent and valuable piano. Our trade is so large and its sources so varied, that we would be unable in any other way to determine who shall receive this magnificent present. We particularly invite the following churches and organizations to co-operate with us in making this a grand success.

—Stelle & Seeley, of Scranton, Pa., have secured the agency of the Emerson piano.

—The business of the New England Piano Company, of New York, at their Fifth-ave. warerooms continues to boom along, the only complaint Mr. Kimberly has being his inability to obtain goods fast enough from the factory. As an example of what he is doing in New York we may state that during the week ending October 10 he had made a record of 30 pianos sold, several of which were grands, besides the large number rented. We are informed that during this week a large amount of outside capital is to be invested in the New York concern, which will enable them to still further increase their output and to carry a greater number of installment sales.



—Mr. I. N. Camp, of Estey & Camp, Chicago, left for his home on Friday.

—It must be a great scheme to run up an account at a barber shop and then square it by an advertisement in a music trade paper, but we don't do business in that way.

—The stock of pianos and organs of the late George W. Foster, of Keene, N. H., which was sold out on the account of the estate last week, brought very good prices.

—Messrs. Hastings & Winslow continue busy at this season of the year, as they have been throughout the summer, and the popularity of their varnishes among piano makers increases week by week.

—Mr. Oliver Peck, an old-time piano man, of Oswego, N. Y., has opened an office on Fourteenth-st. for the sale of a patented nostrum of his own concoction known as "Peck's Positive Kidney Cure."

—A well established piano and organ business in one of our principal New England cities for sale. For particulars address Battery, care of MUSICAL COURIER, 25 East Fourteenth-st., New York city.

—Mr. William Tonk, of William Tonk & Brother, has arrived safely at Paris, and is at present the guest of the Herrburgers, père et fils, whom his enterprising firm represent in the United States and Canada.

—The McCammon Pianoforte Company, of Albany, have established new agencies at 88 Fifth-ave., New York, with W. F. Tway, and at 937 Pennsylvania-ave., Washington, D. C., with John F. Ellis & Co.

—Mr. W. G. Fisher, of Philadelphia, and Mr. A. B. Campbell, of Jacksonville, Fla., who went to Europe some time ago, have quite regained their "land legs" since their return, and are both hard at work doing excellent business.

—The George W. Childs of the trade press was out in full feather last week and distorted the obituary notice of an estimable lady, which occupied about an inch in THE MUSICAL COURIER, to almost a column, in which no new facts were stated.

—Among patents recently recorded and of interest to the music trade are the following:

To B. Guy for a music holder.....No. 411,987
" E. G. Schleicher for a piano agraffe.....411,934

—The rumor that Mr. R. W. Cross, with Kroeger & Sons, is to take charge of the piano department of the firm of Lyon & Healy is denied. Mr. Cross' sudden departure for Chicago, coming as it did during the discussion of the dissolution, lent color to the statement, but we are authorized to say that the rumor has no foundation in fact.

—Mr. Wm. R. Gratz informs us that the new Glass & Co. pianos, of which we will speak fully after seeing them, are expected to arrive shortly. He is as confident as ever of the coming success of his new enterprise, and promises to exhibit a line of instruments made on the American system in Germany which shall surprise people by their general excellence.

—Mr. Kirsch, of Kirsch, King & Co., Cleveland, Ohio, who is spending a few days in New York, left an order with the Conover Brothers Company for a parlor grand and 8 uprights, most of them in fancy woods. Mr. Kirsch is enthusiastic about the Conover piano, and speaks in the most glowing terms of the advantages of their new stringing device.

—We have not yet heard further of the action which Mr. Sylvester Tower told us he intended to bring against Messrs. William Tonk & Brother for their having published an engraving of the Eiffel Tower as an advertisement for the Herrburger Schwander action, the use of which as an advertisement Mr. Tower claims to have exclusive right to through a copyright.

—Mr. I. N. Rice, of Des Moines, Ia., has been in town for several days purchasing supplies and states that he is much pleased with the success thus far met with in the manufacture and sale of the new Rice-Hinze piano. The company are increasing their output and have found their instrument to meet with a ready sale and to give satisfaction wherever it has been placed.

—One of the busiest factories in New York is that of H. D. Pease & Co. While the mechanical department of the business is under the direction of Mr. Harry D. Pease, the worthy successor of his father, the late C. D. Pease, the mercantile end of the institution is in the hands of Mr. Theodore Silkman, so widely and well known as a careful and capable manager and financier.

—For a simple but not very solid dead finish for walnut proceed as follows: Take equal parts of burnt umber and finely ground pumice stone, and mix them together. Apply with a woolen rag or hair cloth dipped in raw or boiled linseed oil. Clean with soft old cotton rags. The longer and harder the rubbing the better the results. The walnut need not be filled or oiled.

—YORK, Neb., September 6.—We, the undersigned, judges of musical instruments placed on exhibition at the York County Fair, by Eben Perry, music dealer, have thoroughly tested the Schubert piano. The tone is full and resonant; the action very nice and easy to the touch. We are very much pleased with it and sincerely hope that the Schubert pianos will meet with the success they so justly merit.

MRS. D. E. SEDGWICK,
MISS MABEL COBB,
MRS. E. A. WARNER,
Judges.

Large Sales of Real Estate.

THE Steinway family were well represented on the Real Estate Exchange yesterday. And they protected their realty interests thoroughly.

They first came to the front at the sale under decree of foreclosure of the premises at No. 114 East Fourteenth-st., just east of Fourth-ave, and almost opposite Steinway Hall. The building is occupied by Grote & Co., importers and manufacturers of billiard balls and other things composed of ivory. The establishment has a 25 foot frontage and extends to East Thirtieth-st. in the rear, a plot 150x300.

The sale was managed by Auctioneers D. Phoenix Ingraham & Co. The entire property was sold for \$118,000, the plaintiff, William Steinway, being the purchaser.

Another lot, sold in proceedings in which Mr. Steinway was the plaintiff, was sold by the same auctioneers. It is located on Fifth-st., between Third and Lexington avenues, and covers a space 20x100.5. It was knocked down to the plaintiff at \$13,725.

Another sale, held under decree of foreclosure by D. Phoenix Ingraham & Co., was a portion of a five story flat on a lot 20x75.3, on the north side of East Forty-second-st., east of Third-ave. It was sold to the plaintiff for \$13,700.—Saturday's "Herald."

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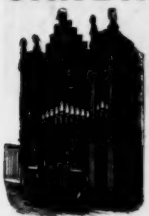
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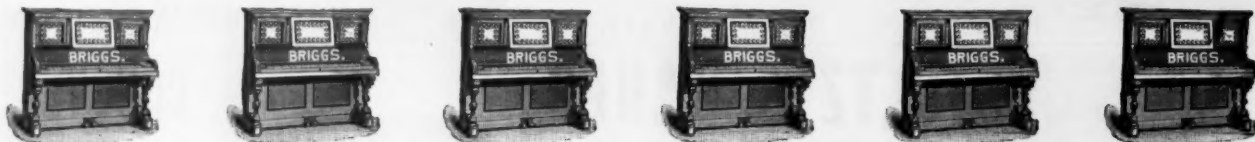
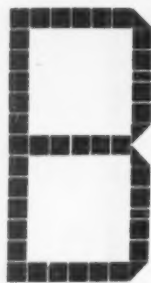
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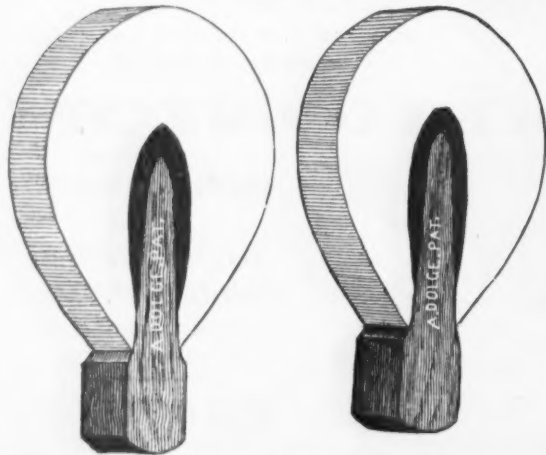
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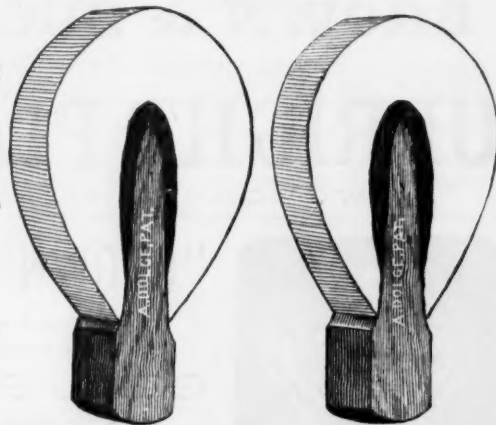
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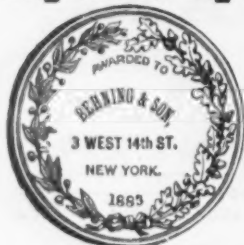


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